

Majority tyranny: the Prop. 8 legal case isn't just about same-sex marriage p11

Eastern Neighborhoods Plan struggles with post-bubble housing p16

GUARDIAN

NOVEMBER 26 - DECEMBER 2, 2008 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 43, NO. 9 • FREE



For those about to rock ...

As AC/DC gets back on the highway to hell, we break down the love, the lust, the power chords, the party sounds, and the continuing relevance of the rockers from Down Under p28

GUARDIAN ILLUSTRATION BY JAY BEVENOUR

EDITOR'S NOTES

By Tim Redmond
> tredmond@sfbg.com

The Board of Supervisors passed the Eastern Neighborhoods Plan last week, in what seemed to be an awful rush. If it had been my call, I'd have left the transformative rezoning to the next board, which will have to deal with the impacts of it. But that wasn't to be. The meeting was marked by Board President Aaron Peskin pushing a series of crucial amendments that Sup. Sean Elsbernd wanted to delay — and that Mayor Gavin Newsom may veto. That will force an override vote, and it will be close.

So one of the most important land use decisions in the history of San Francisco is going to be coming down during the holiday season, during the last few weeks that the outgoing board is in place, and possibly after Sup. Tom Ammiano — a solid progressive vote — has left for Sacramento.

This is not good. The plan itself is a bit out of date — it was designed for a time when developers were champing at the bit to build market-rate housing in southeastern San Francisco. And while housing demand in this city is still strong, the market has dropped a bit, and the notion that fees on high-end condos will be paying for affordable housing and infrastructure is a lot more shaky these days.

I was never that thrilled with the rezoning anyway — it allows way too much expensive housing, nowhere near enough affordable housing, and the fees that developers will pay are utterly inadequate to fund the level of transportation, parks, schools, water and sewer pipes, and other facilities the area needs.

But at least the amendments add some sanity to the plan. One of CONTINUES ON PAGE 6 >>

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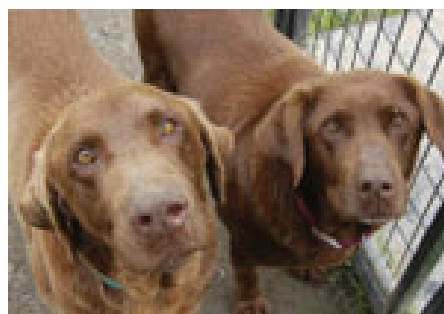
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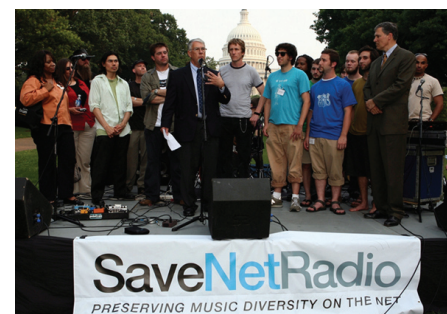
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- Inspect Hoses
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- Replace Transmission Fluid
- Replace Brake Fluid
- Replace Coolant
- Replace Axle Fluid (if applicable)
- Check and Adjust Engine Timing (if applicable)
- Check & Adjust Belts (if needed)
- Pressure Test Cooling System
- Inspect Hoses & Clamps
- Inspect Heating & Cooling System
- Service Battery & Connections
- Test Charging System
- Set Proper Tire Air Pressure
- Rotate Tires
- Adjust Steering Gear Box (if applicable)
- Inspect Front & Rear Brakes
- Clean & Adjust Rear Brakes (if applicable)
- Adjust Parking Brake (if needed)
- Inspect Calipers, Rotors & Drums
- Inspect Brake Lines & Hoses
- Check & Adjust Clutch (if applicable)
- Lubricate Hinges, Locks & Latches
- Check Fuel System Filters
- Inspect C.V. Boots & Drive Axles
- Inspect Exhaust System
- Inspect Steering System
- Inspect & Lubricate Suspension
- Check Exterior Lights
- Inspect Wiper Blades
- Road Test Vehicle

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READER'S SURVEY

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Who rocks your socks? Who gets your bodonkadonk twitchin'? Put down your glow sticks & bottled water for a second, and vote for your favorite DJs in the Bay Area! From large venues to tiny dives, from mainstream radio to online treasures... let us know which Bay Area DJs deliver the goods in the following 4 categories:

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The top DJ's of the Bay will be featured in our upcoming special issue, SCENE: The Guardian Guide to Bay Area Nightlife and Glamour, coming Dec. 17!

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GUARDIAN

11.26.08

As usual, programs
helping those most in need
are getting cut the most.

San Francisco needs a New Deal

By Christopher D. Cook
and Eric Quezada

OPINION On the night the voters spoke, word began filtering through Palm Pilots and iPhones about sweeping budget cuts likely to carve a hole in vital city programs. It's ugly: massive cuts to the Department of Public Health and numerous social service programs. As usual, programs helping those most in need are getting cut the most. Why aren't we instead raising revenue from those who have the most?

In this year of "change," we need a fundamental shift in our city's taxing and spending priorities — a bold New Deal for San Francisco that enlarges the public pie that everyone's scuffling over, and that creates green jobs and new housing opportunities targeting poor neighborhoods and districts.

It's time to get serious about taxing and redistributing wealth to stimulate new economic opportunities. The passage of Propositions N and Q — expanding real estate transfer and payroll taxes — is a good start. We need to tax wealth in new ways that replenish the local economy, creating green living-wage jobs with health care and opportunities for small businesses and community-serving groups.

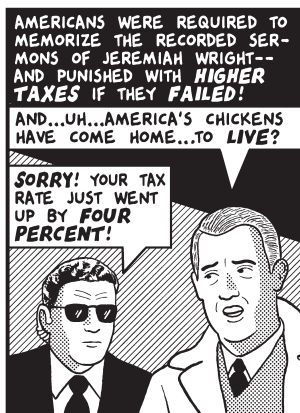
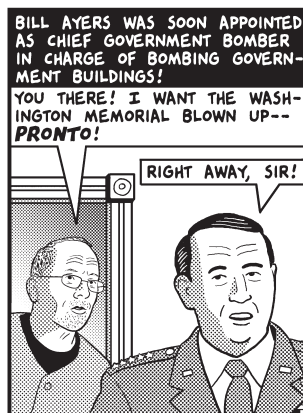
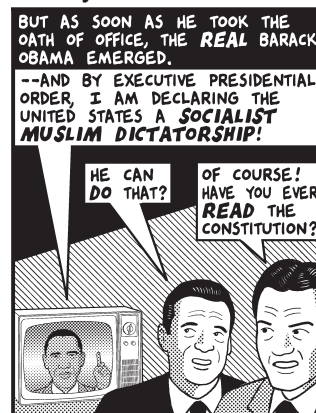
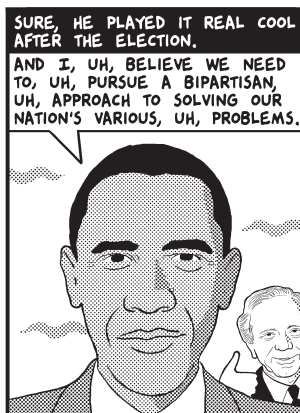
City leaders can make San Francisco a model of good sense by demanding that our wealthiest citizens and corporations help fund a program that creates jobs and economic opportunity for the rest of us. Particularly in the city's eastern neighborhoods, Districts 9, 10, and 11 (and parts of 6), poverty and economic stress are rampant and families are pressed to their limits — unable to afford health care, working multiple jobs, living in overcrowded apartments, and often in shamefully dilapidated housing conditions.

With home prices declining but rents and foreclosures skyrocketing, the city needs to help thousands of working-class residents who provide vital services — teachers, service-industry workers, and cash-poor

CONTINUES ON PAGE 6 »

THIS MODERN WORLD

by TOM TOMORROW



TOM TOMORROW © 2008... www.thismodernworld.com

The water board can stop Mirant

EDITORIAL As a lame duck Board of Supervisors winds down, and the economic crisis and bloody budget cuts absorb most of the political focus at City Hall, there's a major environmental issue creeping toward a January deadline — and city officials need to present a united front.

At issue is the Mirant power plant in Potrero Hill, an aging fossil fuel dinosaur that has been belching pollution into the southeastern part of the city for years. It's been hard to shut down — the California Independent System Operator (Cal-ISO), the regulatory agency that controls the electric grid, wants some sort of generating facility inside the city lines. Sup. Aaron Peskin, backed originally by Mayor Gavin Newsom, sought to replace the Mirant plant with city-owned combustion turbines — so-called peakers — that would run only when needed. But Pacific Gas and Electric Co., fearing city ownership of power production, fought that proposal, and some environmentalists, arguing that the

city should build no new fossil fuel plants at all, also opposed the plan.

On May 5, seven PG&E lobbyists descended on the Mayor's Office and gave Newsom his marching orders: drop the peakers proposal or we'll spend whatever is necessary to kill it. Newsom suddenly decided he didn't like the peakers after all, and started pushing a PG&E-backed alternative: the Mirant plant, which runs on diesel and natural gas, could be converted to run entirely on natural gas, thereby reducing emissions.

The emissions numbers are pretty complicated. If the city ran the natural-gas-fired peakers for only a limited amount of time, they would emit less pollution than the Mirant plant. Obviously neither option is pollution-free; neither is sustainable; and neither is perfect.

Still, the worst of all possible alternatives would be allowing Mirant to continue to operate a private plant. At least the peakers would be city-owned and city-run. The city would have some control over how often they were fired

up and could shut them down when more renewable technology becomes available. The Mirant plant — even after a retrofit — would continue burning fossil fuels; the private company would continue to profit; and the city would have no control at all.

Besides, it's not clear that the plant even can be retrofitted for natural gas. The project that Newsom, PG&E, and Mirant are proposing has never been done before. Mirant may not be able to get the financing; the technology may not exist.

Which means that it's entirely possible nothing will change. If all goes the way PG&E wants, the city will abandon the peakers, the dirty Mirant plant will continue to run without a retrofit, and the people of southeast San Francisco will continue to suffer.

But there's a problem facing Mirant, and it could potentially change the whole picture. The plant sucks 200 million gallons of water out of the bay every day for

CONTINUES ON PAGE 7 »

SEND YOUR LETTERS TO:
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LETTERS

BLACKS, GAYS AND PROP. 8

As pastors serving within the GLBT and allied communities, we are concerned that the emerging discourse in the wake of Barack Obama's presidential victory and the passage of Proposition 8 has exacerbated tensions between and among members of the communities we serve, and the African American community in particular. Targeting a segment of African American voters who voted for Obama and in favor of Proposition 8 is leading to scape-goating and is doing nothing to create meaningful conversations about racism and homophobia. We urge all those we serve, especially those of us in the GLBT community who are white, to consider these points:

1) It was church-going voters of every race who aided the passage of Prop. 8, and this is a painful acknowledgment on our part. As clergy, we believe it is imperative we find ways to engage Roman Catholics, Mormons, and Evangelical Christians in face-to-face dialogue.

2) The GLBT community has not always distinguished itself on issues of importance to communities of color. People do not necessarily think of the GLBT liberation movement as one that stands in solidarity with supporters of affirmative action, social justice for immigrants, or economic equality for all. Rarely have we mobilized in large numbers against racism in the Castro District and in LGBT neighborhoods across the country, nor have we spoken out adequately against the gentrification of African American neighborhoods in which the LGBT community plays a part. For these reasons, the LGBT community is not perceived as allies with communities we hope to engage in our efforts to secure equal marriage rights for same-sex couples, and could lose support from LGBT people of color for whom marriage equality is only one issue among many others (and not necessarily the most important one).

It is not in any of our interests to perpetuate this conflict as the gays vs. the blacks. This analysis ignores the large numbers of GLBT people of color, and fails to credit our straight

CONTINUES ON PAGE 7 »

FRIDAY NIGHTS

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Regular museum admission prices apply.

VIEW three special exhibitions: *Asian / American / Modern Art*, *Maya Lin: Systematic Landscapes* and the retrospective of *Yves Saint Laurent*.

CELEBRATE at the closing reception for November Artist-in-Residence **Ernesto Hernández-Olmos** for his exhibition: *Xibalba, the Sacred Path of Death and Rebirth* that explores the de Young's Mesoamerican collection.

EXPERIENCE the live music by **Native Elements**.

SCREEN the film, *Yves Saint Laurent, Tout Terriblement* (1994, 48 min., subtitled). This journey through the life and work of Yves Saint Laurent reveals his artistic, literary, and musical influences. During this candid look at his life, he tells of his joys, sorrows, hopes and fears. Shot in his homes in Paris, Marrakech and Deuville, the film is narrated by Jeanne Moreau. Admission is free, and is first come, first served.

CREATE woodcut prints as inspired by Teikichi Hikoyama's *Sierra Pine*.



Yves Saint Laurent, *Marina Schiano in Evening Gown, Fall-Winter 1970*. © The Estate of Jeanloup Sieff.

de Young

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Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSf's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



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CONCERT UPDATE

FEATURED SHOW



NAS

11/28 WARFIELD
MYSACE.COM/NAS

THIS WEEK

**THE LOVEMAKERS
HOT TUB**

11/26 Mezzanine

SISTERS OF MERCY

11/26 Warfield

LYRICS BORN

11/26 Independent

M83

11/26 Fillmore

NAS

11/28 Warfield



**LES HORMONES
PERSONAL & THE
PIZZAS**

11/29 Hemlock Tavern

AC/DC

12/2 Oracle Arena

BLITZEN TRAPPER

12/2 Independent



WU-TANG CLAN

12/3 Grand Ballroom

OASIS

RYAN ADAMS

12/3 ORACLE Arena

OURS

12/5 Red Devil Lounge

**THE MORNING
BENDERS**

12/5 Rickshaw Stop

VON IVA

12/5 Café du Nord

**THE STITCHES
THE BODIES**

12/5 Thee Parkside

**LOW VS DIAMOND
BARCELONA
LA ROCCA**

12/6 Independent

JONATHAN RICHMAN

12/7 Great American
Music Hall

OZOMATLI

12/11-14 Fillmore

MUDHONEY

WOODEN SHIIPS

12/12 Independent



TOO SHORT

12/12 Great American
Music Hall



CSS

**NATALIE PORTMAN'S
SHAVED HEAD**

12/12 Bimbo's

AGNOSTIC FRONT

12/12 Thee Parkside

VEINNA TENG

12/13 Palace of Fine
Arts

BOB HARP

12/17 Elbo Room

**HIGH ON FIRE
DRUNK HORSE**

12/18 Great American
Music Hall

METALLICA

12/20 Oracle Arena

LIL' WAYNE

12/23 Oracle Arena



TWO GALLANTS

12/26 Fillmore



X

12/26-27 Slim's

**EDDIE PALMIERI &
LA PERFECTA II**

12/26-31 Yoshi's

BLACKALICIOUS

12/27 Fillmore

**CRACKER
CAMPER VAN
BEETHOVEN**

12/27 Independent

WAYNE HANKOCK

12/27 Uptown



**THIEVERY
CORPORATION**

12/31 Concourse

**PHIL LESH
& FRIENDS**

12/30-31 Bill Graham
Civic Auditorium

ANGRY SAMOANS

1/10 Bottom of the Hill



WILLIE NELSON

Jan 16-20 Fillmore

RAZORLIGHT

1/18 Independent

**THE WALKMEN
BEACH HOUSE**

1/21 Independent

SMOKEY ROBINSON

1/24 Paramount Theatre

NOFX

2/13 Fillmore

EDITOR'S NOTES

CONT>>

Peskin's proposals would mandate that developers who get a conditional use permit for their projects actually start building within three years — or lose their right to special zoning. That not only makes sense, it's an anti-speculation measure — you can't just buy up land, get special permission for additional height and density, and then sit on it until you can flip the property for more cash.

Of course, the Mayor's Office is getting flooded with calls from developers who think this is just an outrage. The builders are also unhappy with another amendment, which requires the city to monitor the payment of building fees to make sure they're coming in on time and going to the right places.

So if the mayor holds true to form, he's going to veto those parts of the plan, and right now, progressives don't have eight votes to override him. If that's how it goes down, then the new board needs to take up the issue again in January. And while the new supes are at it, maybe they can try to raise the development fees.

The good news is that the lower the housing market goes, the more competitive nonprofit developers can be. And if the Obama administration comes through with some federal affordable housing money, the community-based organizations could be the ones driving the new wave of construction.

It sucks that Prop. B didn't pass, because this is a rare opportunity for the public sector and the nonprofits to grab building sites. The supervisors can still allocate money for affordable housing in the next budget. And if there's federal money to match it, Newsom, who refused to spend the last allocation, should be hammered by every part of the city if he screws up this sort of chance. **SFBG**

NEW DEAL

CONT>>

immigrants — to remain in San Francisco. Now is the time to prioritize production, public infrastructure, education, and cooperation for the common good; our economy needs a stimulus based on solidarity and collective good.

We're being presented with false scarcity and false choices — do we cut housing or health care to meet the budget? Few are asking the key question: why don't we have more money to work with, in this vastly wealthy region?

Go to sfbg.com for more concert listings!
Please check with music venues for prices and availability

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In an earlier New Deal, President Franklin D. Roosevelt imposed a 90 percent tax on upper income brackets — making it virtually illegal for people to earn so much more than others. Locally, city leaders should explore a gross receipts tax on large firms; new taxes on luxury and high-priced items, such as SUVs, second homes, yachts, and other extravagances; perhaps revive the push for a downtown business tax levied on large firms in the financial district; and a truly progressive income tax harnessing revenues from high-income folks.

People can argue over where the money should go. But it's brutally clear we are in an age of deepening inequality, widening economic stress, and environmental limits. There's no room for huge disparities — no room to continue allowing extra-wealthy individuals and corporations to consolidate their gains at the expense of the rest of us. We must renew the fight for public wealth — now. **SFBG**

Journalist and author Christopher D. Cook is a former Guardian city editor, and a local activist. Contact him at www.christopherdcook.com. Eric Quezada is executive director of Dolores Street Community Services, and was recently a candidate for District 9 supervisor.

MIRANT

CONT>>

cooling — and its Regional Water Quality Control Board permit expires at the end of this year. The board has said it's not inclined to renew the permit, since the plant can't meet modern water-quality standards. So as of January, Mirant could be forced to shut the plant anyway — unless the company, and Cal-ISO, find a way to force the water board to back down.

That's where the city comes in. The mayor, the supervisors, and City Attorney Dennis Herrera should publicly inform both the water board and Cal-ISO that San Francisco does not want the permit renewed for the current Mirant plant. Even if Newsom thinks the facility can be upgraded, it's hard to argue that the existing plant is anything but a disaster. And unless and until there's a credible, peer-reviewed retrofit plan, Newsom has no business siding with Mirant and PG&E.

The water board could force the issue. If the Mirant plant has to close, the city either needs to come back with a peaker plan that environmentalists can accept or find a way to meet Cal-ISO's mandates without new fossil fuel generation. That sounds like an excellent outcome to us. **SFBG**

LETTERS

CONT>>

friends and families of every race who opposed Prop. 8.

Dr. Karen Oliveto, *Glide Memorial United Methodist Church, SF*; **Rev. D. Mark Wilson**, *Tapestry Ministries, Berkeley*; **Rev. Jim Mitulski**, *New Spirit Community Church, Berkeley*; **Bishop Yvette Flunder**, *City of Refuge United Church of Christ, SF*; **Rev. Lea Brown**, *Metropolitan Community Church of San Francisco*; **Rev. Penny Nixon**, *Congregational Church of San Mateo*; **Pastor Jeff Johnson**, *University Lutheran Chapel of Berkeley*; **Rev. Roland Stringfellow**, *Bay Area Coalition of Welcoming Congregations/Center for Lesbian and Gay Studies at Pacific School of Religion, Berkeley*

THE OBAMA KIDS IN SCHOOL

While I agree with you that children of state and local public servants should go to public schools whenever possible ("Editor's notes," 11/19/08), I don't agree that the president's children need to. My two boys went to public schools, and were top students. If they had had to deal with the distractions every day of Secret Service personnel and the news media at their school, I wouldn't have been comfortable with that situation at all.

It's perfectly fine with me to see Mr. Obama's girls go to a private school where celebrity is so common that it's ignored. They don't have to feel 'different' than the other kids, and I know their parents will worry less about them all day.

Joyce McArthur
Carrollton, Ga.

CRITICIZING OBAMA'S CHOICE

Are we really doing this right now? Really? Criticizing President-elect Obama's choice for his children's education? Public school works for me, but if I could afford private school, I would have had my kids in De La Salle yesterday. I understand the sentiment that we need this administration to support the public school system, but I don't think getting on Obama's case for doing what's in the best interest for his daughters' future is going to help that cause.

Justin Good
San Francisco

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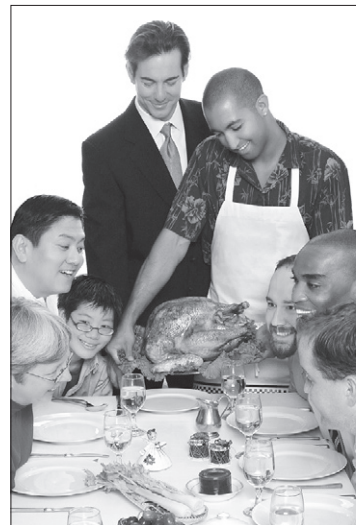
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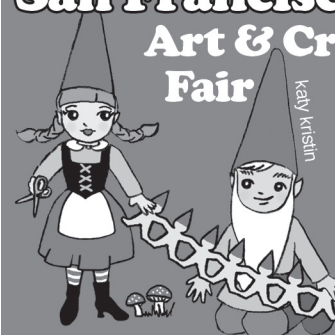
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Politics More on the marriage debate, fights about high-speed rail's SF station

Plus: Everyone thinks Tim Redmond is wrong about Obama's school choice

Pixel Vision Interviews with the authors of *The New Annotated Dracula* and *Bat-Manga!*, Gitanes gypsy food reviewed

Noise Sonic Reducer overage, reviews of Minus the Bear and Mickey Avalon. Plus: Tune-yards, MC Frontalot, and Wild Beasts

Tyranny of the majority

Supreme Court makes the Prop. 8 debate about equal protection and separation of powers

By Steven T. Jones
> steve@sfbg.com

When the California Supreme Court agreed last week to decide the legality of Proposition 8 — which a slim majority of Californians passed Nov. 4, taking from same-sex couples the marriage rights that the court had established in May — the debate shifted to a concept far older than that of gay rights.

Essentially, it will decide whether this is a case of the “tyranny of the majority,” a phrase Alexis de Tocqueville coined in his classic 1835 book *Democracy in America*, drawing on a concept from the ancient Greeks that was the philosophical underpinning of the US Bill of Rights and the central paradigm of constitutional democracy.

The founding principle is that basic rights — such as the freedoms of speech, religion, and association — are not subject to majority approval and can't be taken away by a simple popular vote. So the question now before the judges is whether the right to marry, which the court ruled had been unconstitutionally withheld from same-sex couples, is among those core rights.

“The whole notion of equal protection is to protect minority interests from the periodic discriminatory impulse of the majority,” Robert Rubin, legal director for the Bay Area chapter of the Lawyers Committee for Civil Rights, told the *Guardian*. “And [upholding Prop. 8] would turn that on its head.”

‘CONSTITUTIONAL CRISIS’

Even before the votes were counted election night, the San Francisco City Attorney's Office and its counterparts in Santa Clara County and the city of Los Angeles were developing their challenge to the legality of Prop. 8, which they filed Nov. 5.

Both Prop. 8 proponents and the California Attorney General's Office agreed that the high court should immediately take the case rather than let it rattle around the lower courts for months or years. “Review by this Court is necessary to ensure uniformity of decision, finality and certainty for the citizens of California,” Attorney General Jerry Brown wrote to the court.

Brown had previously ruled that the roughly 18,000 marriages performed since May were legal and that Prop. 8 is not retroactive, something proponents of the measure dis-



Mayor Gavin Newsom triggered the same-sex marriage fight with his 2004 decision to allow gays and lesbians to marry, but the legal battle since then has been led by the City Attorney's Office.

PHOTO BY PHILIPPE LEE

pute and which the Supreme Court also has agreed to decide in this case. But two of the three “issues to be briefed and argued,” as the high court ruled Nov. 19, were more fundamental: “1) Is Proposition 8 invalid because it constitutes a revision of, rather than an amendment to, the California Constitution? (see Cal. Const., art. XVIII, 1-4) 2) Does Proposition 8 violate the separation of powers doctrine under the California Constitution?”

Narrowly framed, the first question asks whether the process of banning same-sex marriage in the constitution should have gone through the more cumbersome revision process, which involves winning a two-thirds vote in the California Legislature

before submitting the measure to voters. And the second concerns whether the legislative branch of government (in this case, through a direct vote of the people) can legally override this decision by the judicial branch.

But more broadly framed, both questions go to the same basic issue: can a simple majority of voters take away rights from a protected minority group, one the judicial branch has already ruled is entitled to the same marriage rights as heterosexual couples? The implications of that answer are so profound that City Attorney Dennis Herrera, in a City Hall press conference after the court announced its decision, cast the matter as no less than a “constitutional crisis.”

CONTINUES ON PAGE 15 >>



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ALERTS

By Katie Baker and Anna Rendall

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THURSDAY, NOVEMBER 27

Thanks for What?

We all know the American Indians didn't really celebrate Thanksgiving with pumpkin pie and football. If you want to participate in more authentic festivities, check out the 40th year anniversary of the American Indian Movement. AIM will be hosting events all week, but one highlight is its annual "Indigenous Peoples Sunrise Gathering," which takes place Thanksgiving Day at dawn on Alcatraz Island.

4:30–9 a.m., \$12 for the ferry, free for children under five
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FRIDAY, NOVEMBER 28

Critical Mass, Holiday Style

A pair of offshoot events plans to depart from the usual Critical Mass, held on the last Friday of every month, for some special holiday jaunts. In honor of Buy Nothing Day, a national day of protest against consumerism, a group of Critical Mass bikers plan to pedal over to Emeryville and disrupt the bargain hunters shopping at the enormous Bay Street shopping complex (which, they also note, was built on top of an Ohlone burial ground). Or, you can make a more peaceful statement by honoring the life of Harvey Milk. Bring candles, signs, and look for the Milk sign and a "tinsel-out bike." They'll make their way

to the Harvey Milk memorial at City Hall, where the Harvey Milk Democratic Club is commemorating the 30th anniversary of Milk's assassination.

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"Critical Milk"
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Justin Herman Plaza
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SUNDAY, NOVEMBER 30

Coastal cleanup

A little over one year after the Cosco Busan accident dumped over 50,000 gallons of oil into the bay, monthly restoration projects are still helping to protect the shores and wildlife in the San Francisco Bay Area. Bring work boots, appropriate clothing, and a hearty lunch to help restore the Point Reyes National Seashore and learn about some of our area's most beautiful coastlines. All ages welcome, no previous training necessary.

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TUESDAY, DECEMBER 2

Cuban crisis

The US has a long way to go to restore our image in Latin America after generations of covert treachery. In the documentary *One Man's Story: Philip Agee, Cuba, and the CIA*, official documents and famed whistleblower Agee reveals the "installation and maintenance of brutal dictatorships throughout the Western Hemisphere and beyond," according to the event's Web site. 7 p.m., \$5–\$10 donation accepted
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Race issues

San Francisco State University celebrated the 40th anniversary of its 1968 strikes — which sparked a nationwide movement for people of color — at the same time that we elected our first African American president. But the battle is not over. In *Legacy: Being Black in America*, director Richard Karz films 17 prominent African Americans at a round table discussion of race issues and identity. Those featured include Ice Cube, Condoleezza Rice, Marian Wright Edelman, Professor James Horton, Representative John Lewis and Aaron McGruder. 6–8 p.m., free
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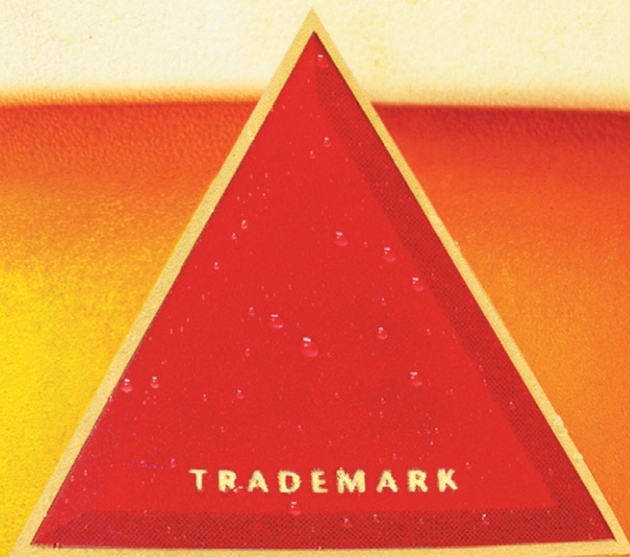
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Tyranny CONT.>>

“The cases before the Supreme Court today are no simple rematch. To be candid, the principles implicated here are of far greater consequence than marriage alone,” Herrera said. “In short, this case has gone beyond the simple issue of marriage equality. And no matter what your view of same-sex marriage is, it’s important to understand that the passage of Proposition 8 has pushed California to the brink of a constitutional crisis.”

He then explained why.

“This measure sought to do something that no other constitutional amendment has ever done here in the state of California, and that is to strip a fundamental right from a protected class of citizens and in doing so, it did not merely undo a narrowly disfavored Supreme Court ruling. Its legal effect is nowhere [near that] simple or elegant. Rather, it upended a separation of powers doctrine deeply rooted in our system of governance. It trounced upon the independence of the state’s judicial branch and it eviscerated the most fundamental principle of our state’s constitution. And if allowed to stand, Proposition 8 so devastates the principle of equal protection that it would endanger fundamental rights of any potential electoral minority, even for protected classes based on gender, race, or religion. And it would mean a bare majority of voters could enshrine any manner of discrimination against any unpopular group, and our state constitution would be powerless to disallow it,” Herrera said.

That’s why he said 12 cities and counties have joined this suit — including Los Angeles and Alameda counties, which were not part of the original same-sex marriage case — along with supporting roles being played by the NAACP, the Mexican-American Legal Defense Fund, the Asia Pacific American Legal Center, and California Council of Churches.

There is some irony to the Council of Churches’ involvement given that religious groups, particularly the Catholics and Mormons, provided the backbone of financial and volunteer support for the Yes on 8 campaign. Yet the council argues that Prop. 8 is an attack on religious freedom.

“It is kind of ironic, and I don’t they they’re paying attention to the big picture, to be honest with you,” Eric Isaacson, attorney for the Council of Churches, told the *Guardian*. “But history tells us that religious groups are often the victims of such persecution.”

He cited laws that have taken

rights from Jews in many countries and instances of majorities in the United States going after Jehovah’s Witnesses and the Mormons, a group driven from state to state by discriminatory mobs until they finally settled in Utah to enjoy religious freedom.

Beyond the historical and precedent-setting nature of the case, the council’s executive director Rick Schlosser told the *Guardian* that Prop. 8 discriminates against Episcopal, Unitarian, and other churches that believe all people have the right to marry.

“We work on a lot of religious freedom issues and there’s a huge number of churches that support the right of people to marry,” Schlosser said. “There are a lot of churches that think it’s their religious duty to perform same-sex marriages.”

CONFLICTING TRADITIONS

Frank Schubert, who managed the Yes on 8 campaign, scoffs at attempts to frame this debate around larger constitutional issues: “This is simply about marriage and what the definition of marriage will be.”

He called the chances of overturning the measure “minuscule,” and said, “the constitution belongs to the people.” Rather than an initiative upsetting constitutional traditions, Schubert blamed the Supreme Court for reinterpreting marriage: “It’s the first time in California that rights that did not exist were granted on a narrow court decision and the people corrected that.”

Yet the traditional gender structure of marriage is now in conflict with traditions of equal protection and separation of powers, something same-sex marriage advocates say needs to be the subject of a concerted public education campaign.

“There is a major civics education to be undertaken,” Rubin said, recalling how he was also criticized publicly in 1994 for his role in winning a restraining order against Proposition 187, which sought to withhold government services from undocumented immigrants. “Yet the notion that protecting minority interests is not subject to popular will is not that hard to understand.”

Maybe, but some constitutional law scholars say the formulation is not quite that simple. “The notion that a majority can’t take away a minority group’s rights, that just isn’t true,” said UC Berkeley’s Boalt School of Law professor Jesse Choper. He takes a less philosophical view of the case, noting that California law explicitly allows the constitution to be amended, essentially however the people see fit, a process far easier than the one to change the federal constitution.



After the California Supreme Court agreed to consider challenges to Proposition 8, (from left) City Attorney Dennis Herrera, Santa Clara County Attorney Ann Ravel, and deputy city attorney Terry Stewart — who argued the city’s case before the high court — told reporters that important constitutional safeguards of minority rights are at stake. | GUARDIAN PHOTO BY LUKE THOMAS

Choper said the specific question before the court is whether voters can remove same-sex marriage rights from the constitution. “And the answer is yes, if they do it properly,” he said. That determination will come down to whether the judges believe this change is a mere amendment, or a more serious revision. Choper said the case law on that question isn’t well-established, but his reading of it is that plaintiffs face a real challenge in arguing that a simple change to the constitution — albeit a weighty one — requires the revision process. “It’s uphill,” he said. “They’ll have to cut a new cloth.”

But Herrera and his fellow plaintiffs don’t agree. While he characterized the coming legal battle as difficult and complicated, he expressed confidence in their ability to show that Prop. 8 changes core constitutional principles.

“That’s why I think this is a revision rather than amendment, because it would so radically change the balance of power and responsibility between our branches of government,” Herrera said.

Santa Clara County Attorney Ann Ravel, who joined Herrera’s press conference, agreed, stepping up the podium to say, “Let me just add something to that. If this is not a case of revision, it’s hard to imagine any case that the court might find there to have been a revision, and there have been some.”

While Choper may not agree with the plaintiffs on how the court will decide the equal protection questions, he does agree that the outcome could have serious implications for minority rights and the ability of voters to target disfavored groups. “If they can

do it to this minority, they can do it to other minorities,” Choper said.

Rubin said the religious groups pushing Prop. 8 are being short-sighted: “What they may like today when they have 51 percent of the vote, tomorrow they may be on the 49 percent side and may not like that basic rights come down to majority rule.”

And that’s why the issue gets elevated to the larger question of whether this is a case of tyranny of the majority, something that could become an issue for the federal courts, which is likely to see cases challenging whether lax California standards on precedent-setting initiatives might run afoul of bedrock principles in the US Constitution.

“Yes of course you could challenge it in the federal court,” Choper said. “If Prop. 8 stands, someone will bring a case about whether discrimination against gay marriages violates the equal protection clause of the federal constitution.”

Herrera said he doesn’t want to go there yet, but he left that door open in response to a question from the *Guardian*: “Are there potential federal issues down the road that could be raised or discussed? It’s no secret that’s potentially there, but at this point, I don’t think that’s something that we’re going to focus on.”

THE LONG VIEW

While the judges and lawyers in this case may focus on narrow legal concepts and definitions, Herrera is seeking to present the case in a far grander context.

“Equal protection under the law is what separates constitutional democracy from mob rule tyranny

and it is a principle that reaches back eight centuries to the Magna Carta and it has guided the founding of our nation and our state,” he said. “So I understand that on same-sex marriage, the emotions on both sides run high, but it’s important to understand the legal stakes are even higher. The cases before the high court today are no longer about marriage rights alone. They are about the foundations of our constitution. And as citizens we share the blessing of a common jurisprudence, and I refuse to accept that it is beyond us to find common ground in its enduring and deeply American principles: equality under the law, separation of powers, and an independent judiciary.”

Ravel reinforced Herrera’s perspective, telling reporters, “The Supreme Court is going to decide, as Dennis said, a question that goes to the very foundation of our democracy and that will also impact every city and county in the state. The court has held, previously, that all couples have to be treated equally when it comes to the important institution of marriage. A majority of voters can’t undercut the court’s role in protecting minorities in our society.”

Essentially, this is no longer a case about same-sex marriage.

“The merits of the case are different than they were back in May. The fact of the matter is the California Supreme Court found there was a fundamental right to marry and that LGBT couples are entitled to that right. The issue here is should Prop. 8 be struck down because it was an improper amendment versus a revision,” Herrera said. “So I think everybody is focused on the right issues.” **SFBG**

After the bubble

Eastern Neighborhoods Plan limps toward final approval as activists question its assumptions on housing and fear the mayor's veto pen

By Amanda Witherell

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Speculators will be able to sit on tracts of San Francisco land until the market improves. Development impact fees will be set too low to cover the costs of neighborhood improvements like parks, streets, and transit. Affordable housing development is intimately tied to a busted market rate-housing boom.

This is the future of the eastern South of Market, Potrero Hill, Central Waterfront, and Mission District neighborhoods as laid out in the Eastern Neighborhoods Plan, a community rezoning effort that began in 2001 that now fills a binder thicker than a weightlifter's bicep.

After more than 30 public hearings, the plan is approaching final approval by the Board of Supervisors. While some are lauding all the heavy lifting that's been done to get it to this stage, there are still some noticeable shortcomings.

"The plan itself is despicably deficient in terms of affordable housing," housing activist Calvin Welch told the *Guardian*. That sentiment was echoed by spokespeople from the Mission Anti-Displacement Coalition and the South of Market Community Action Network, who may join together in a legal challenge of the plan's Environmental Impact Report for failing to properly consider socioeconomic impacts.

"There will be environmental impacts in terms of displacement, increased amounts of traffic and cars, increased levels of noise," said April Veneracion, SOMCAN's organization director. "The Board of Supervisors could have addressed these inadequacies in the EIR with amendments."

Some last minute amendments were added that would audit the financing of projects and reduce land speculation — but due to a tricky legislative maneuver, even these concessions could be axed by a veto from Mayor Gavin Newsom.

The bulk of the plan rezones vast tracts of industrial land on the eastern flank of the city for housing, mixed urban use (including retail and commercial sites), and a light industrial category called "production, distribution, and repair" (PDR) that protects many of the working-class jobs remaining in San Francisco.

Building height limits will increase in some areas and remain at 40 feet in others. Between 7,000 and 10,000 new units of housing are anticipated, with affordable housing rates between 15 to 25 percent, depending on the location and project.

However, the one method of financing affordable housing — known as inclusionary housing, which requires market-rate developers to include a certain percentage of affordable



The Eastern Neighborhoods Plan encompasses many of the city's working class neighborhoods, where maintaining affordable housing and protecting light industrial businesses are important goals. | MAP COURTESY OF THE SAN FRANCISCO PLANNING DEPARTMENT

units — is entirely linked to a now-waning economic boom. "Events have rendered it meaningless," said Welch. "The Eastern Neighborhoods Plan is a plan predicated on a red-hot real estate market. Planning has no ability to shift with the market and the market, since mid-September, has changed radically."

The Controller's Office recently readjusted the city's revenue projections, suggesting a \$90 to \$125 million budget shortfall in the current fiscal year, with 40 to 49 percent of that directly connected to flagging real estate transactions.

Yet housing in the Eastern Neighborhoods Plan remains primarily composed of market-rate units, fetching upward of \$700,000 apiece, with "middle-income" units discounted to half that, and below-market-rate apartments still costing over \$200,000 each. Development impact fees are set for \$10 per square foot of construction — not enough to cover the proposed improvements that would make these industrial areas pleasant and safe for everyday residential living and working.

"In order to support the population that's expected to move in, you need transit improvements, park improvements, street improvements," said Tony Kelly of the Potrero Boosters, a neighborhood group. "Less than half [of these] have been funded by the project."

He characterized the approved parts of the plan as "pretty weak." "They're rezoning 500 acres of industrial land for housing — predominantly market-rate — right at a time when no one's building market-rate housing," Kelly said. He also said the plan lacked many creative financing ideas. "When the area plans were presented to our neighborhood back in 2006, the Planning Department outlined all the things a neighborhood needs. There was a chart with 18 different ways to pay for it. How many are now in the plan? One."

Ways to ensure that developer fees are used well and land doesn't sit fallow were introduced at the last minute. Amendments to the plan, made by Sup. Aaron Peskin, require audits of the neighborhood improvement fees and forcing developers to actually build rather than speculate — but they received a potentially fatal last-minute blow.

The Board's first vote on the plan occurred during the Nov. 18 meeting and the bulk of the plan received unanimous support (minus Sup. Chris Daly, who is recused from voting because he owns property in the plan area).

But late in the game, a standoff arose between Peskin and Sup. Sean Elsbernd, who opposed blindly rubberstamping the last-minute amendments offered by Peskin during

the previous night's Land Use and Economic Development Committee hearing.

"We saw the actual language of this if you looked in your e-mail in the last two hours," Elsbernd said during the heat of the Board hearing. "I'd like a week to read the changes made by you last night."

The Board voted to continue the matter for a week, but then, at the end of that day's business, Peskin rescinded the vote and forced the issue. As promised, Elsbernd severed the four Peskin amendments — a legislative tactic that allows one supervisor to slice out parts of legislation and place them into individual files for separate votes.

Peskin countered by severing another amendment, added by Sup. Gerardo Sandoval, which would have allowed special height increases for two lots on Mission Street, where the New Mission Theatre and the Giant Value store currently sit. Gus Murad, who owns the properties as well as the adjacent restaurant Medjool, has been lobbying to convert the properties to commercial and residential space.

The supervisors shot down the "spot zoning" amendment that would let future buildings on the two sites to be built higher than what's currently allowed on Mission Street. MAC spokesperson Nick Pagoulatos later applauded the move: "It would have been a ridiculous exception to make and one that clearly favored one developer."

Despite Elsbernd's move to sever the amendments, all four passed, but didn't receive enough votes to block a veto from Newsom. Supervisors Carmen Chu and Michela Alioto-Pier voted with Elsbernd.

The mayor's ability to line-item veto some key protections sought by neighborhood activists was at the heart of the move. "That's absolutely right," Elsbernd told the *Guardian*, who added that although he hadn't spoken with Newsom and didn't know his intentions, "These are issues that absolutely concern me."

The amendments add "metering" and "use it or lose it" provisions to the plan. Metering is essentially an audit performed by the board every five years to ensure that collected developer impact fees are used properly. Peskin said that while they couldn't meet all the requests of neighborhood groups and housing rights activists, "this was something that we could do that made good public policy sense."

Elsbernd told the *Guardian* he didn't object to the concept of metering but would like oversight by the Controller's Office. "Metering gives the Board of Supervisors full power and takes the executive out of the mix," he said of the plan as it stands now, adding that it should be viewed as a long-term protection. "This is not about Mayor Gavin Newsom. It's about Mayor Mirkarimi or Mayor Peskin."

The "use it or lose it" requirements are

designed to reduce speculation by mandating that a developer with a project that has received a green light from the Planning Department must procure a building permit within three years, after which they have one year to break ground. Currently, there's no limit to the amount of time a developer can sit on a property, which becomes more valuable after receiving city approval.

Elsbernd said, "Three years is just not fair," but again, he said he thought there was a middle ground and would like to see project developers given opportunities to make cases for extensions. However, if the developer has one of those grandfathered projects that doesn't have to meet the new, stricter inclusionary housing regulations or pay public benefits charges, they should "have to pay full fare, full affordability, full fees," said Elsbernd.

A second vote on the plan and its amendments is scheduled for the Nov. 25 Board meeting, after *Guardian* press deadline, but Elsbernd expressed optimism about a compromise as part of last-minute dealmaking. "I would say there's a possibility, as colleagues realize the potential mayoral veto."

Still, Welch pointed out that resistance to a "use it or lose it" protection is proof that San Francisco's real estate market is in no way immune to the economic crisis afflicting the rest of the country. "The assumption built into the Eastern Neighborhoods Plan was this robust growing market for condo development and I think the bubble has burst," said Welch. "If that isn't the case, then why would developers care about a requirement that says you have to build in three years? The Mayor's Office told me the phones were melting after Monday night's amendments passed."

But Welch said one of the great ironies of a market-rate housing crash is that it makes nonprofit housing development even more competitive. "That's why we pushed so hard for 'use it or lose it.' It forces developers to say to the city 'we'll do it,' or 'would you like to buy the site?'" He said the city should be poised to buy those sites in order to build affordable housing and suggested the city lobby Barack Obama's administration for the funds to do it as part of the large infrastructure improvements planned by the president-elect.

"I think the way housing is financed is going to be totally transformed and the federal government is going to play a bigger role," said Welch. **SFBG**

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SOME RESTRICTIONS MAY APPLY

Still fighting

Woodfin Suites workers wage a long, difficult battle to get what they are owed

By Jeremy Spitz

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The workers at the Woodfin Suites Hotel in Emeryville have had to fight hard for their rights against an intractable employer — one with a history of harassment and denying them proper pay — but the workers could be on the verge of yet another small victory.

The Emeryville City Council could decide Monday, Dec. 1 whether to award about \$200,000 in back wages owed to the workers, thus potentially touching off yet another chapter in a long legal battle pitting local workers and voters against a conservative, out-of-town hotel owner.

This case stems from Measure C, a living wage ordinance passed by city voters in November 2005 that was aimed at hotel housecleaners. The measure requires that hotels pay all employees a minimum wage of \$9 per hour and overtime pay for workers who clean more than 5,000 square feet of floor space.

Brooke Anderson, executive director of the East Bay Alliance for a Sustainable Economy (EBASE), said the measure came about after talking to housekeepers who complained about the long hours and stressful workloads. EBASE, an Oakland community-organizing nonprofit, ran the campaign to pass Measure C along with UNITE-HERE Local 2850 and the Alameda Central Labor Council.

Rosa, a Woodfin employee who asked not to be identified, has cleaned the hotel's luxurious suites for three years. She said that prior to Measure C's implementation, she struggled to complete her daily workload. "It was an excessive amount of work. If we didn't finish, we had to clock out and work without pay."

Through communication with the workers after the measure went into effect Dec. 5, 2005, EBASE found that Woodfin and the Marriott Courtyard Hotel were not in compliance. "We had workers start taking journals down saying, 'I cleaned this many rooms today, what I should have been paid was X, what I did get paid was Y,'" Anderson said.

By fall 2006, Woodfin and

Marriott workers went public with their complaints, "essentially blowing the whistle on their hotels' not complying with the law," Anderson said.

Both groups of workers testified before the City Council. Marriott quickly came into compliance, raising wages across the board and paying back wages for the year spent out of compliance. Woodfin slowly came into compliance, dropping the room load from about 17 to around 9 over the next three months.

Yet in June 2007, city officials found that Woodfin owed about \$250,000 in back wages. The hotel appealed the ruling, arguing that Measure C was unconstitutional. In April, the Alameda Superior Court ruled that the law is constitutional and that the city of Emeryville has the right to demand back wages, but it took issue with the methodology used to calculate the owed amount. The judge ordered the city to revise its back wage order and hold another hearing.

The city reissued its order in August, calling for around \$200,000 in back wages. Woodfin appealed the ruling; a first hearing was held Nov. 17, and a final decision is expected Dec. 1.

Woodfin's argument this round, according to spokesperson Tim Rosales, is that Emeryville did not clarify its requirements until 2007 so the company cannot be held accountable for regulations it believed it was complying with. Rosales said the city passed "implementing regulations" in 2007 and "tried to retroactively apply those 2007 rules to 2006."

"It would be as if the IRS applied this year's tax increases to last year's taxes and asked you to pay the difference," he said. Additionally, Woodfin cleans each large suite with a team of housekeepers, making it difficult to calculate individual square footage.

EBASE counters that Woodfin purposely ignored Measure C's regulations, which it vehemently opposed during the election. Anderson also said the hotel has a long history of using intimidation tactics throughout the two-year struggle.

The *Guardian* broke the story last year ("Calling in the feds," 6/13/07) that the owner of Woodfin

Suites, Sam Hardage, used connections with US Rep. Brian Bilbray (R-San Diego) to have the Immigrations and Customs Enforcement officials audit his own hotel, which he then used as a pretext for trying to fire some of his workers.

"The real question," Emeryville City Council Member John Fricke told the *Guardian*, "is why has the Woodfin hotel chosen to invest so much money fighting Measure C."

"It's pretty clear that the Woodfin has spent many times the back wage it owes and paid that to lawyers," he said.

"The real question is why has the Woodfin hotel chosen to invest so much money fighting Measure C."

Emeryville City Council Member John Fricke

Rosales said that the hotel was battling on a matter of principle. "One could argue that were going to be doing business in Emeryville for a very long time," he said. "We want to find some clarity on the issue so the city can't adopt measures and apply them retroactively."

Both sides hope for a favorable outcome Dec. 1, but remain entrenched and ready to defend their positions.

"We are confident that a favorable decision will be made and we hope that the hotel will pay," Rosa said. "[The dispute] has made me stronger both as a person, and as a member of the working class."

Woodfin is confident but prepared to continue fighting.

"Really what we want to do is find some good resolution between ourselves and the city," Rosales said. If they don't, he said, "I think we could find ourselves back in court." **SFBG**

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--from "Fashion Hause: fAction for a good cause" by style intern Chloe Schildhouse, posted on the Pixel Vision blog

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The coal question

By Ricky Angel
> news@sfbg.com

GREEN CITY Over the past few years, a growing number of environmentalists have called for greatly curtailing the burning of coal, a practice that threatens the health of people and the planet. On Nov. 14-15, Rainforest Action Network (RAN) held protests in San Francisco and more than 50 other cities against Bank of America and Citibank, two of the largest financial backers of coal projects.

RAN cites data showing that coal is responsible for nearly 40 percent of US global warming emissions, and claims in a press release that Citibank has provided financial support to "45 companies that have proposed new coal power plants."

According to RAN, Bank of America is "involved with eight of the US's top mountain top removal coal-mining operators, which collectively produce more than 250 million tons of coal each year."

Mountain top removal is a process in which explosives are used to gain access to underlying coal, devastating ecosystems and polluting watersheds to extract an energy source that emits far more climate-altering carbon than even other fossil fuels. RAN's Joshua Kahn Russell cited Bank of America's \$175 million financing of Massey Energy, a coal producer that was sued in 2006 by the US Environmental Protection Agency for more than 4,500 violations of the Clean Water Act. Early this year, Massey agreed to a \$20 million settlement rather than pay potential fines of \$2.4 billion.

RAN has named Bank of America CEO Kenneth Lewis the "Fossil Fool of the Year" for his company's role in coal. But on the bank's Web site, Lewis disputes the characterization, citing the company's promotion of hybrid vehicles and its other efforts to combat global warming, which won an award this year from the Natural Resources Defense Council.

"Our environment initiatives reflect our commitment to addressing climate change, conserving natural resources and building a sustainable economy — for today, and generations to come," Lewis says on the Web site. Similarly, Citibank officials tout what they say is a \$50 billion initiative over the next 10 years to promote renewable energy sources.

As the US limps toward an energy policy that relies less on fossil fuels, coal is the big target for environmentalists. But getting off of it won't be easy, considering it supplies about a quarter of the nation's energy and helps fuel the faltering economy.

President-elect Barack Obama has made mixed statements about coal. In an election-season interview with the *San Francisco Chronicle*, he favored a cap-and-trade program that would limit the use of coal and charge new plants "a huge sum for all that greenhouse gas that's being emitted."

Yet he has also repeatedly voiced support for a so-called clean coal technology known as carbon capturing and sequestration (CCS) that could theoretically prevent coal emissions from entering the atmosphere but that many environmentalists believe to be a myth.

Russell said CCS, which involves capturing carbon emissions from the air and placing them deep underground, is still theoretical and may not be as cost-efficient as switching to cleaner energies. If CCS is a viable alternative, the Intergovernmental Panel on Climate Change (IPCC) has said that coal plants with CCS could reduce carbon emissions by 80-90 percent.

RAN organizer Scott Parkin pointed out that even if clean-coal technology works, the "coal still has to come from somewhere," and the process of extracting it has inherent environmental problems. But coal advocates say we need to be realistic about meeting the nation's energy needs.

Bank of America spokesperson Britney Sheehan told us, "As a nation, 50 percent of electricity comes from coal." Even in California, 32 percent of electricity is derived from coal, according to the California Independent System Operator. Sheehan said the bank is actively funding renewable energy initiatives to help make the transition to cleaner burning fuels and it is making strides to reduce greenhouse gas emissions.

Yet many say such incrementalism belies the seriousness of the climate change threat. Dr. James Hansen, head of NASA's Goddard Institute of Space Studies, was quoted by RAN as saying, "The science is clear: a moratorium on new coal-fired power plants, and phase-out of existing coal plants, is essential if we want to preserve creation, the life on our planet, for young people and future generations." **SFBG**

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By Johnny Ray Huston
> johnny@sfbg.com

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Popscene: Meat is Murder Thanksgiving Smiths Tribute
In the rock canon, the Smiths'

songs stand apart for being uniquely open to performance and participation. Talk all you want about songcraft and Johnny Marr's jangle, but as demonstrated by Phil Collins' video series *The World Won't Listen* (2005) — where young folks from Colombia, Turkey, and Indonesia perform karaoke versions of the Manchester band's catalog against garish tourist backdrops — listening is secondary to inhabiting these jams, even when language and culture are barriers. Try not to get too jealous, then, over This Charming Band monopolizing the fun at this Smiths appreciation night — you can at least vote on their set list through the Popscene Web site. Afterward, DJ sets from Nako and Aaron provide extra opportunities to bust out your spindliest Moz imitation. **(Brandon Bussolini)**

10 p.m., \$10
330 Ritch, SF
(415) 522-9558
www.popscene-sf.com

FRIDAY
NOV. 28

EVENT

The Great Dickens Christmas Fair

It's that gluttonous time of year again. The tofurkey was delightful, and so was the yam-marshmallow mash that would have made Grandma proud — if she could remember what day it was. What day is it? Oh yeah, the biggest shopping day of the year. I remember going with my parents to the mammoth mall — an annual disaster that always led to the disappearance of one of my brothers and a high-pitched, annoying voice over the loudspeaker blaring: "If you've lost your son, please come to the front of the store." Lately I prefer to stay in and shop online — I can order my own groceries, and 100 packs of condoms for only \$16.99. But if I were willing to leave my house, it would be to enter the winding lanes of Charles Dickens' London, where street vendors in top hats hawk candlesticks, and the smell of roasted chestnuts fills the air. **(Michelle Broder Van Dyke)**

11 a.m.–7 p.m. (also Sat.–Sun.,

through Dec. 21), \$22
Cow Palace
2600 Geneva, Daly City
(800) 510-1558
www.dickensfair.com

MUSIC

Nas

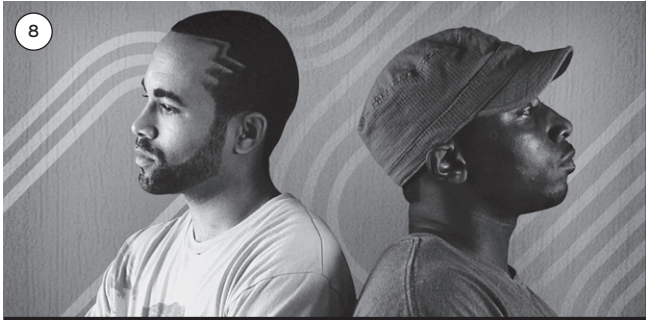
It's been almost 15 years since a certain Queensbridge-bred MC named Nasir Jones grabbed America's attention with his seminal *Illmatic* (Columbia, 1994). From there, the man known as Nasty Nas has laughed off crunk, g-funk, hyphy, rap metal, and every other passing fad you can think of, to stand triumphant as one of the few rappers of his generation who has navigated a hip-hop scene with trends more transient than Lindsey Lohan's forays into sobriety. Most impressively, through all the bullshit he has stayed true to himself, consistently releasing thought-provoking lyricism backed by beats that fit his flow, not that fit what is hot at the time. In the process, he's built one of the strongest, most important catalogs in music, which will be on display tonight as he blazes the Warfield stage. **(Daniel N. Alvarez)**

With Goapele
8 p.m., \$36.50–\$52.50
Warfield
982 Market, SF.
(415) 775-7722
www.ticketmaster.com

EVENT

Milk/Moscone Memorial Concert and March and "Harvey Milk: Out of the Bars and Into the Streets" Walking Tour

Following the Nov. 27, 1978 assassinations of George Moscone and Harvey Milk, an impromptu candlelight march began in the Castro District and led to the steps of City Hall. A memorial concert at City Hall, followed by a march to the Castro, commemorates the 13th anniversary of this event. The concert presents the SF Gay Men's Chorus, whose first public performance occurred at the original march. They'll sing newly commissioned pieces as well as songs performed the night of the assassinations. Those interested in the full significance of Milk's own first walk from the Castro to City Hall as an elected official should download Paul VanDeCarr's "Harvey Milk: Out



of the Bars and Into the Streets,” an audio tour available at www.insidestories.info that follows the historic route, combining archival audio with original interviews. **(Broder van Dyke)**

4–7 p.m., free
City Hall
1 Dr. Carlton B. Goodlett Place, SF
(415) 554-4933
www.sfgmc.org/index.shtml

MUSIC/EVENT

Landshark and John Tejada
For techno nuts, any Bay Area visit by Austrian-born SoCal beat innovator John Tejada is cause for celebration. Through recordings for respected labels such as Playhouse (and a contribution to the high-profile *Fabric* mix series), Tejada has established a unique sound and subtle style informed by musicianship. Tejada’s latest SF appearance holds special importance because it’s a benefit to help fund MoFilms, the nonprofit media organization behind the recent documentary *Justicia Now*, a scathing look at Chevron’s pillaging of the Amazonian rainforest, and an insightful view of a few men’s

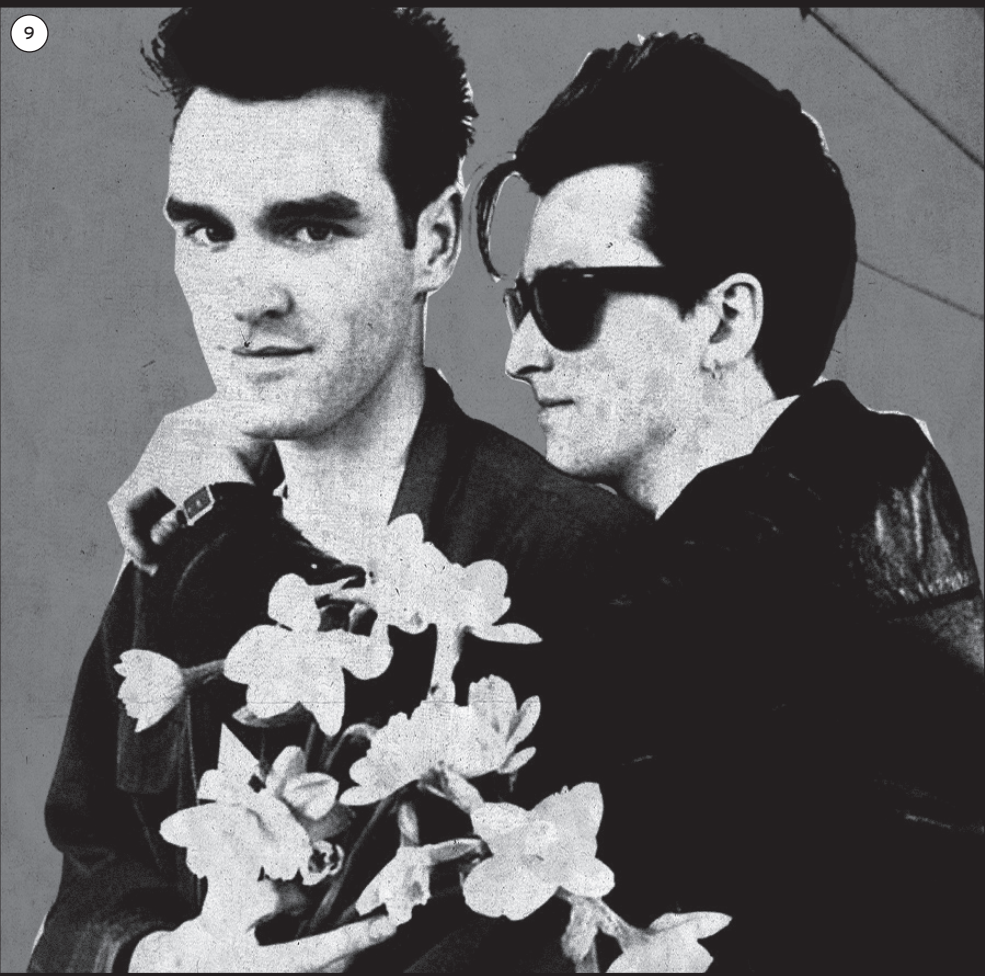
battles against the oligarchs. The fundraiser, which brings different musical styles together, also includes a half-dozen DJs and live sounds by SF’s Landshark. **(Huston)**

10 p.m., \$20
DNA Lounge
375 11th St, SF
(415) 626-1409
www.momusicevents.com

SATURDAY
NOV. 29

MUSIC

Plug Label Live Showcase
DJ Kero comes from the slightly nerdy school of hip-hop heads, producers, and DJs who dust off your grandma’s old 45s and rekindle the magic in classic Brazilian Afro-beats. The DJ, MC, and producer has another title to add to his repertoire — label owner. He started Plug Label a few years ago, and he’s gearing up to showcase his entourage of similarly inclined artists. The night includes performances by hip-hop soul duo the Tones and five-piece funk band Trademark. Underground heavyweights Raahshan Ahmad, King Most,



1) Barbatuques; 2) Derique (see “Body Rock”); 3) photo of 1978 candlelight march for Harvey Milk and George Moscone (see Fri/28); 4) The Human Abstract (see Sat/29); 5) Justin Bond (see Wed/26); 6) Nas (see Fri/28); 7) Jennifer Holliday (see Mon/1); 8) The Tones (see Sat/29); 9) Morrissey and Johnny Marr of the Smiths (see Thurs/27); 10) Don Carlos (see Sat/29); 11) scene from the Great Dickens Christmas Fair (see Fri/28); 12) the Sea and Cake (see Tues/2)

BARBATUQUES PHOTO BY MANOLO MORAN; MILK VIGIL PHOTO FROM UNCLE DONALD’S CASTRO STREET SITE; JUSTIN BOND PHOTO BY JAMES AND JAMES

Gentlemen, start your shredding!

and Shred One round out the bill. **(Jamilah King)**

10 p.m., \$5
Poleng Lounge
1751 Fulton, SF
(415) 441-1751
www.pluglabel.com

MUSIC

The Human Abstract
For all those lamenting the death of the guitar solo, a new crop of prog-influenced metal nerds has arrived to save the day. Los Angeles’ the Human Abstract — along with Charlotte, N.C.’s Between the Buried and Me, and Canada’s Protest The Hero — are bringing back an array of sweeping, string-burning, and tapping sure to make Eddie Van Halen and George Lynch do back-flips in their strictly-musical graves. While whammy bar dive-bombs and rapid-fire arpeggios color THA’s sonic canvas, its new release, *Midheaven* (Hopeless), displays a surprising ear for melody and knack for creating ethereal atmospheres. Singer Nathan Ells’ brutal-to-beautiful

vocal chops perfectly complement the schizophrenic sounds the other five guys deal, allowing the listener to stay connected to the tracks’ constant shifting. Gentlemen, start your shredding! **(Alvarez)**

With Dir En Grey
8 p.m., \$29.50
Warfield
982 Market, SF.
(415) 775-7722
www.ticketmaster.com

MUSIC

Don Carlos
The first time I heard Don Carlos’ sleek, soothing vocals was also the first time I was convinced to drink a 40 of Steel Reserve to the top of the label and fill the remainder with orange juice (or orange sugar water, i.e. SunnyD or Tampico). That day revolutionized my life. Don Carlos started his singing career in 1973 as one of the original members of Black Uhuru. He left the group shortly afterward to go solo, commercially peaking during the 1980s dancehall mania with five Top 10

hits, including “Hog & Goat” and my personal favorite — first heard while finishing my brass monkey — “Spread Out.” Taken from 1983’s *Pass Me the Lazer Beam* (Enterprize), “Spread Out” showcases Carlos’ trance-inducing voice while emulating laser beams so convincingly that even Captain EO would be fooled. **(Broder Van Dyke)**


With DJ Smoke One and MC Rocky Bailey
9 p.m., \$15–\$20
Shattuck Down Low
2284 Shattuck, Berk.
(510) 548-1159
www.doncarlosreggae.com

SUNDAY
NOV. 30

MUSIC

Hanson Brothers
In high school I listened to Unwound and my BFF Yoni listened to the Jesus Lizard. We didn’t know shit, but we were on the same page with Nomeansno. Within

CONTINUES ON PAGE 22 »



EXHIBITIONS 08_09

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THE SAN FRANCISCO BAY GUARDIAN PICKS

**Hanson Brothers (see Sun/30);
John Tejada (see Fri/28)**



PICKS CONT>>

Nomeansno's lyrics, and against the monolithic jazz-punk of their best album, *Wrong* (Alternative Tentacles, 1989), humans look grotesque and petty — it's funny, but in a creepy way that makes you super-anxious to leave San Jose. Yoni and I modeled our bass-and-drums combo, Erotic Toothbrush, after Nomeansno's nucleus: the brothers Rob and John Wright. The Hanson Brothers are the Wrights' pressure-release valve on the girthier Nomeansno project — taking their name from characters in the classic hockey flick *Slap Shot* (1977) and making music that thrives on a steady diet of Ramones worship and Canadian pride, this Canuck quartet revels in a lighter brand of absurdity. **(Bussolini)**

8 p.m., \$14–\$16
 Great American Music Hall
 859 O'Farrell, SF
 (415) 885-0750
www.gamh.com

MONDAY DEC. 1

MUSIC/EVENT

San Francisco Gay Men's Chorus
 Remember AIDS? That insidious disease may have been pushed off the homepage of late, but it's certainly still raging. Dec. 1 is World AIDS Day — and the super-talented, penguin-suited songbirds of the San Francisco Gay Men's Chorus, on that seminal organization's 30th birthday, have a whole lot of dazzling gospel going on to remind us of that fact. Joining the chorus to clap her hands and say "Yeah!" will be the gayest dreamgirl of them all, Jennifer Holliday, and she is telling you to just try not getting inspirational tingles as she and the singers perform Broadway gospel musical king Steve Schachlin's specially commissioned, John Lennon-inspired three-suite composition, "New World Waking! Songs on the Road to Peace." Also in attendance to present Schachlin's new work will be actress Piper Laurie, though probably not hysterically brandishing a crucifix. **(Marke B.)**

7 p.m., \$20–\$100

Davies Symphony Hall
 201 Van Ness, SF.
 (415) 865-ARTS
www.sfgmc.org

TUESDAY DEC. 2

MUSIC

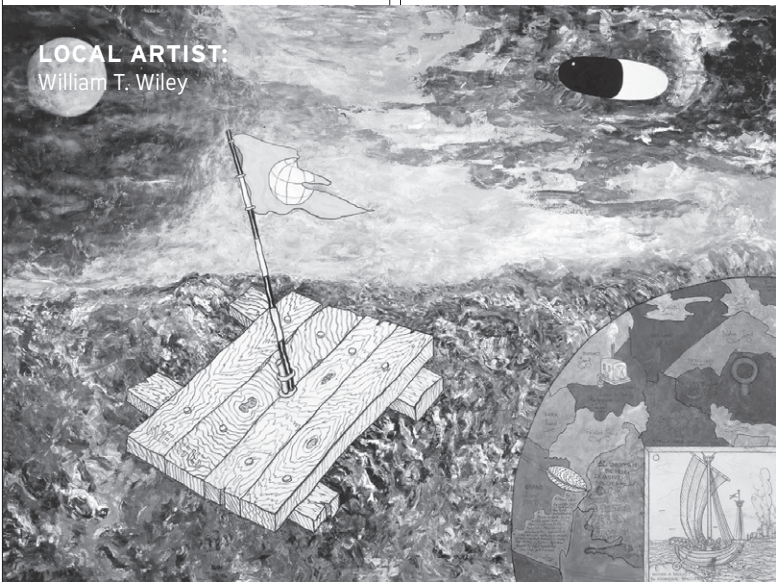
The Sea and Cake

The incongruity is enough to send me scurrying to the liquor cabinet: why the devil would Chicago's masters of breezy-afternoon smoothness name their new album after quite possibly the most anger-inducing invention to ever crawl out of the patent office? Irony? Social commentary? It's a mystery, but the perennially gorgeous Sea and Cake have crafted yet another marvel of post-rockified blue-eyed soul with their latest, *Car Alarm* (Thrill Jockey) — and yet there isn't a repetitive high-decibel squawk pattern to be found anywhere on the disc. No complaints, however. It's always a pleasure to be treated to the effort-

less rhythms of John McEntire (also of Tortoise), lean twin-guitar interplay indebted equally to Television and to jazz, and vocalist Sam Prekop's impossibly silken hushes at the mic. Exquisite. **(Todd Lavoie)**

With the Uglysuit
 8 p.m., \$20
 Great American Music Hall
 859 O'Farrell, SF
 (415) 885-0750
www.gamh.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



TITLE *Aegis for L. Johnson*

BIO William T. Wiley was born in Bedford, Ind. in 1937. He studied at the San Francisco Art Institute, where he completed a BFA in 1960 and an MFA in 1962. He has taught at UC Davis, taken part in the Whitney Biennial and Venice Biennale, and shown his art at the Corcoran Gallery of Art, the de Young Museum, and SFMOMA. In 2010, "What's it All Mean: William T. Wiley in Retrospect" will be exhibited at Berkeley Art Museum.

SHOW "Fear Rules," through Dec. 6. Mon.–Fri., 9:30 a.m.–5:30 p.m.; Sat., 10:30 a.m.–5 p.m. John Berggruen Gallery, 228 Grant, SF. (415) 781-4629.

www.berggruen.com.

WEB www.williamtwiley.com

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2 Did you know the Mission has more public art than anywhere else in the city (and was voted by Lonely Planet writers as one of the 10 best displays of public art in the world)?



4 Did you know **Alfred Hitchcock** filmed the cemetery scene from **Vertigo** at Mission Dolores?

3 Did you know San Francisco had its TRUE beginnings in the Mission at Mission Dolores?

6 Did you know revered American writer **Maya Angelou** took a class at Mission High School?

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9 Did you know the Mission has the largest Latin American Carnaval and Parade in the United States?

10 Did you know the oldest continuously operating theatre in the city is in the Mission? (The **Victoria Theater** turns 100 years old this year!)



BY JEAN FEILMOSER

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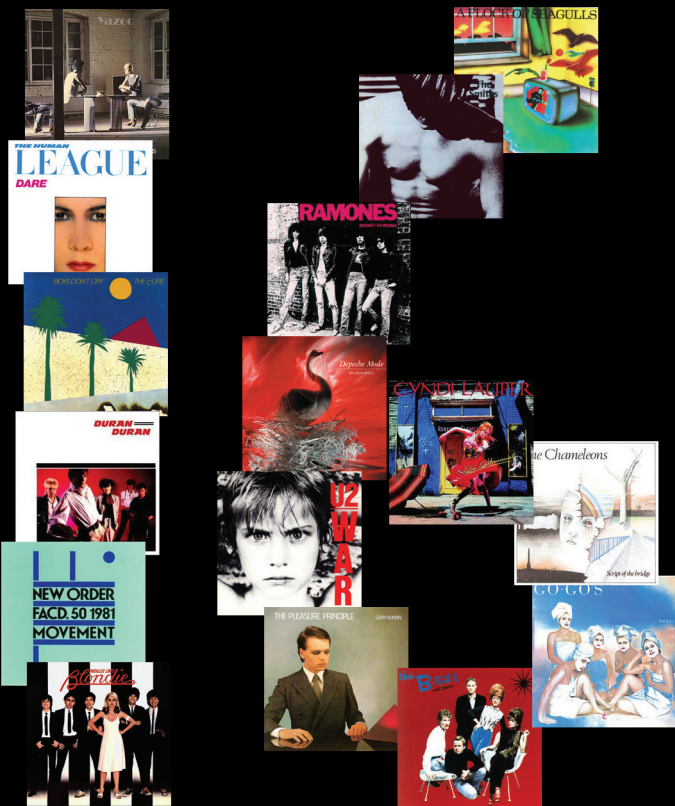
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Nubostubalgubiuba!

FREE TO BE TV If you were a kid in the late 1960s and early '70s, you were an integral part of the counterculture's trickling-down influence. Hitherto square as a toddler's puzzle peg, children's TV programming radicalized not long after various sexual and social revolutions liberated their parents from larger strangulations.

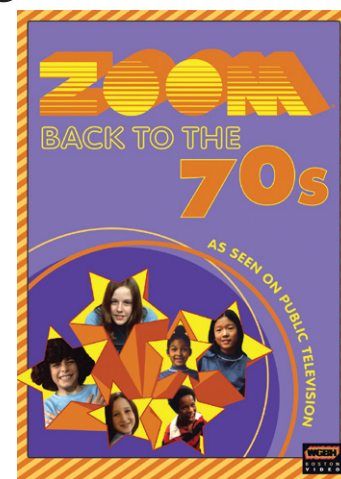
Displacing innocuous slapstick pacifiers, shows were redesigned to educate and empower. Or simply be groovy, like the Sid and Marty Krofft Brit-popping Bugaloos or then-teen idol Rick Springfield's *Mission: Magic! Kid Power* stressed multiculturalism. *Schoolhouse Rock* made homework fiendishly catchy. *Fat Albert* brought the inner-city ghetto to Saturday mornings.

But the most innovative stuff came from PBS, at its peak of funding, popularity, and adventure. Beyond *Sesame Street*, there was "Laugh-in for kids," *The Electric Company*, ingenious labors of grownup performers, puppeteers, child psychologists, and so forth.

ZOOM was something else — a show exclusively performed and largely created by kids themselves, with the adult staff credited as mere "helpers." From 1972 to '78, the original *ZOOM* (excluding its 1999-2005 revival) was all about participation, on and off-screen. "Who are you? Whaddaya do? / How are you? / Let's hear from you / We need you!" the cast sang before trilling the post office box that jokes, games, stories, poems, and whatnot could be sent to.

Producer WGBH Boston has just released two-disc *ZOOM: Back to the 70s*. This DVD flashback — encompassing a documentary overview as well as four complete episodes — remains very DayGlo Me Decade. But it dates surprisingly well.

The seven grade-school cast members were no *Mickey Mouse Club* lil' pros but ethnically diverse, Boston-accented reg'lar



kids who line-stumbled, improvised, sang, and danced without polish. They had unscripted "rap sessions" to discuss interpersonal dynamics. They quarreled over jacks. They performed viewers' submitted mini-plays, recipes, and science experiments. "ZOOMguest" segments profiled other kids' interesting lives — as a violin prodigy, expat Cubana, budding claymationist, girl hockey player, ham radio enthusiast, or developmentally-disabled student.

ZOOM imprinted popular culture in enjoyably silly ways, from Zoomer uniforms (loud striped soccer jerseys) to gibberish language Ubbi Dubbi. What still refreshes, however, is how the show treats pre-adolescents sans condescension, as people whose opinions and questions aren't just cutely immature but worth respect and encouragement. Even the increasingly slick, disco-funky presentation by season six couldn't render *ZOOM* showbiz-as-usual.

"Confidence in yaself ... that'll help you a lot" says a hereditarily reading-challenged teen in *Back to the 70s*' final 1976 full episode. *ZOOM* not only portrays him sympathetically, but as a role model — someone whose handicaps inspire him to excel wherever he can. Pity such positive-messaging rings so nostalgic. **(Dennis Harvey)**

www.shop.wgbh.org/product/show/48031

THE MIX

- 1) Micah Ballard, *Parish Krewes* (Bootstrap)
- 2) Milton Nascimento and Lô Borges, *Clube de Esquina* (Blue Note)
- 3) Abstract Rude at the Wayside, Mount Shasta
- 4) Chuck Klosterman's review of *Chinese Democracy* (Geffen)
- 5) Indian summer in late November, Dolores Park

music

Gobble, gobble: Micro-Reviewbot couldn't wait to scan all the shiny new plastic discs from Kanye West, from left; the Killers; Ludacris; David Byrne and Brian Eno; and Ladyhawke. Pass the gravy and bring on the *Heartbreak*. Urp.



Kickin' 'bot

By Kimberly Chun
> kimberly@sfbg.com

SONIC REDUCER A mashed-up stock market and credit-crunked fiscal outlook be damned — just what does the music industry have to do to make



you part with your overly stretched entertainment dollar? Pay you to buy, Joe Deflation? Bookended by the double-B bombshells — Beyoncé's Nov. 18-released *I Am ... Sasha Fierce* (Sony) and Britney Spears' Dec. 2-scheduled *Circus* (Jive) — this week is likely major-label ground zero for pre-holiday CD releases — ready to tantalize us, peering through Pepto Bismol-smearing turkey goggles, with toothsome collaborations, tempt us with superstar potential, and dazzle with gleaming newness.

I'm taking a cue from a future-focused Kanye West and feeding a few Nov. 24 (Island Def Jam got a jump on the traditional Tuesday release date) and 25 releases to the trusty Micro-Reviewbot, our neutral yet far from neutered critical assessment generator, which will hold these discs up against infuriatingly fuzzy expectations and objectively critique said recordings. The exception:

Guns N' Roses' *Chinese Democracy* (Interscope) — because it's hard to review an album when, at press time, the label allows Micro-Reviewbot to listen to only two tracks. But hey, why spoil the shock and awe? Careful now, Micro-Reviewbot can't *not* tell the truth. Micro-Reviewbot only knows how to speak truth — to power and powerless alike. All systems go, Micro-Reviewbot!

KANYE WEST, 808S AND HEARTBREAK (ROC-A-FELLA/ISLAND DEF JAM)

Anticipation level: Smokin' high, tempered with likely some ambivalence about *Graduation*'s Daft Punk-Takashi Murakami-Chris Martin alliances. Has West hitched his wagon to one too many trendoids? Still, we are spared the faux drama of a 50 Cent feud with the advance of 808s' release date.

Micro-Reviewbot's pop-psych diagnosis: Frankly, Kanye sounds depressed. I know the self-proclaimed genius of rap is working through some deep shit: he broke up with his fiancée, and his mom died a year ago during cosmetic surgery.

Witness the way West has dug himself so deeply into his Afro-futurist themes and coolly digitized sonic landscape. This space-age ice-cold killer is taking the next spaceship from reality, pronto, while yodeling

through a thicket of effects, "See you in my nightmares, suckers!" You wouldn't know that the political/cultural change is breaking out all over this month — straight from the 808, a.k.a., native-born Barack Obama's Hawaii, where West recorded this album using, a-ha, a Roland TR-808 drum machine. Instead, Kanye has taken refuge in something he can rely on: the love between a man and his Vocoder — or rather, a man and his Auto-Tune plug-in. Still, the songs on the dampened-down 808s and *Heartbreak* continue to grow on Micro-Reviewbot.

Alternative: Ludacris' take-that, mob-inciting *Theater of the Mind* (Disturbing Tha Peace) — with a guest cast including TI, T-Pain, Lil Wayne, Jay-Z, Nas, the Game, Rick Ross, Chris Rock, Jamie Foxx, and Spike Lee — also out Nov. 24. It's as if Ludi hadn't ever abandoned the rap game for the cineplex — even if his references tend to ride a pop culture loop of *I Hate Chris* and *Any Given Sunday* more readily than anything resembling clichéd gangbanger reality.

THE KILLERS, DAY AND AGE (ISLAND)

Expectations: Fall Out Boy feuds and suits by ex-managers aside, it's hard to gauge, considering their paeon to Wal-Mart moms, *Sam's Town*, surprised everyone by taking a left turn

from the guilty-pleasure deca-dance-pop of "Somebody Told Me" toward Broooce-fearing Freedom Rock, a then-untapped '80s retro vein — and shocked further by going Platinum.

Micro-Reviewbot's stays-in-Vegas assessment: are the Killers trying to tell us something by opening with a track titled "Losing Touch"? Somebody told the Sin City band they had to drop that Broooce crush that made them look like the girlfriends they had in February 1983. It's not confidential. They've got potential, so they mixed touches of anthemic melody lines, glockenspiel, and sax appeal with more nods to the dance-pop crowd (the cringe-inducing "Joy Ride"). These new-new rock romantics want to have their epics (thundering "A Dustland Fairytale") and eat, too (U2-y pop hit "Human").

Alternative: Look for further throw-away kicks from English-New Zealand trash pleash Ladyhawke — not to be confused with stateside indie vets Ladyhawk — and her weird combo of DIY-rock trappings (the new self-titled Modular/Interscope CD sports rough sketches of a head-banded hipster chick and kittens) and slick electro-pop odes to lovers jetting over the Atlantic, whizzing synth details, and artificial hand claps.

DAVID BYRNE AND BRIAN ENO, EVERYTHING THAT HAPPENS

WILL HAPPEN TODAY (SELF-RELEASED)

Waxy critical buildup: a quiet storm has been building among graying '80s-era fans and young 'uns cognizant of the renewed relevance of the pair's Talking Heads work and their last co-written full-length, *My Life in the Bush of Ghosts* (Sire, 1981).

Micro-Reviewbot's "I Am ... Fierce" take: the ironic-naïf act is wearing thin. Micro-Reviewbot wants to like *Everything*, but finds its attention consistently drifting, mid-listen. Likely the best Byrne album in years, though the promise of bitingly ironic opener "Home" and the C&W-laced "My Big Nurse" soon degenerates with obvious Radiohead dig, "I Feel My Stuff," a jab at the crit darlings' chilly electronic bricolage, which goes terribly wrong in a *Midnite Vultures*-style Pro-Tools-is-crack kind of way. Except *Midnite Vultures* is actually more listenable. Sonically songs like "Everything That Happens" are lovely — scattered with plangent piano tinkles and aquatic guitar lines — but perhaps it's too much to ask elders like Byrne and Eno to eschew the non-Viagra-like sax and trudging tempos on tunes such as "Life Is Long" and find some genuine energy.

Alternative: Shhh, how about giving Micro-Reviewbot a little quiet digestion time for a change? **SFBG**

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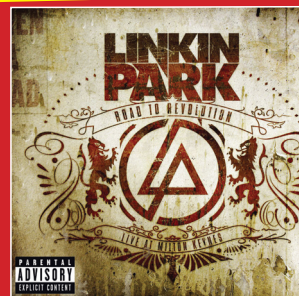
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By Mike McGuirk
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Where's the party?

It's wherever AC/DC is

The best time to hear AC/DC — besides during the obvious coked-out, high-speed cop chase — is at a party. At least this is my personal fave: during a party I'm throwing and controlling the music being played.

I love the part of the night when it is appropriate to put on the first AC/DC song, really loud. It has to be pretty late — when the strangers start filing in, cigarettes are being smoked everywhere, and the rules have been tossed out. People need to be drunk enough to dance to AC/DC, after all — and the first song has to be “It's a Long Way to the Top (If You Wanna Rock 'n' Roll).”

The problem here is that once you start playing AC/DC, you have nowhere to go. You've reached the ceiling as far as loud rock 'n' roll music goes, from here you have to get into crazy metal or ubernoise in order to keep the bar set in the red. And if you play Pig Destroyer, even though the middle of the song might be awesome, awesome, awesome, by the time you get there, you've alienated almost everybody. So some restraint is necessary. I used to actually think about this while DJing parties and I eventually came up with the answer: what you do is play *more* AC/DC.

You start with Bon Scott-era stuff — a little “Jailbreak,” “Beating Around the Bush,” “Live Wire,” and “Sin City” — then you drop Brian Johnson's flat, cap-lidded bleat and the high-tech production of “Thunderstruck” on them. You're now free to play “Safe in New York City,” “Sink the Pink,” anything — just stay away from “You Shook Me All Night Long,” because you may as well play Bob Seger's “Old Time Rock and Roll.” And you gotta put on “Moneytalks” at some point.

AC/DC has a new album, titled *Black Ice* (Columbia). This is studio album 15 and is officially available for purchase either directly through the group's Web site or at Wal-Mart. I didn't get a promo copy of it and I don't really shop at Wal-Mart much, except to get their



Thunderstruck: AC/DC — from left, Malcolm Young, kneeling; Cliff Williams; Phil Rudd; Brian Johnson; and Angus Young — schools us on rock 'n' roll's ABCs.

PHOTO BY GUIDO KARP

spicy wings, which are fantastic, but I was able to hear some of the songs on YouTube, so I can give a somewhat informed review of the album. Like I said, I found the stuff on YouTube, but I didn't watch the video for lead single, “Rock 'n' Roll Train,” because, well, I love AC/DC, but even I have to admit that Angus Young wearing a school kid uniform as he approaches AARP eligibility is a little embarrassing.

I mean, the poor guy, he's been duck-walking around the stage and over-performing for *40 years* practically! Doesn't it get to be like forced labor after a while? After, say, 30 years? Yipes.

Anyway here goes: the songs on *Black Ice* start with a bass line, then one guitar picks up the rhythm riff, then after exactly eight bars, the second guitar comes in, echoing the riff. Four bars pass, and the drums come in along with Brian Johnson screeching about women that could only have existed in the 1980s — “She'll burn your eyeballs out,” “she's got it all,” “she has two great danes on a leash,” etc. Young peels off a blaring solo that erupts at exactly the right time, the chorus is repeated — peppered by “honey's” and “hey-hey's” from Johnson — and it all fades out. For my money, the tried-and-true formula works best on “Skies on Fire” and “Big Jack,” which is about a guy who's really got the knack and also never goes anywhere without a sack.

OK, the guys in AC/DC aren't geniuses, and maybe they've been at it a little too long, but the formula still works, it always will, and *Black Ice* — like just about every one of their records — is not meant to be sat around with and listened to. The idea is to play it at parties, and you're not supposed to look too closely at it. The idea is to let it wash over you. **SFBG**

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CHANGE REJECTION: AC/DC RETURNS WITH MORE OF THE SAME — JUST THE WAY WE LIKE IT

AC/DC stormed onto the international stage with a song called “It's a Long Way to the Top (If You Wanna Rock 'n' Roll).” The song was an incendiary introduction to the Australian band's brand of overdriven razor-boogie, and vocalist Bon Scott's nasally shriek cataloged a life of hedonistic melancholy that ended with his death from alcohol poisoning in 1980.

It is rare for a group to write a song so prophetic of the challenges that lay ahead of them, even rarer for an outfit to suffer the loss of a charismatic frontperson and continue to exist. Less than six months after Scott's tragic death, AC/DC got to the top. Recruiting singer Brian Johnson, the combo released *Back in Black* (Atlantic, 1980), a smash-hit record that went on to become the second-best-selling album of all time.

Towering pinnacles of success often have unintended consequences. Musicians accustomed to the travails of the industry suddenly find themselves with a seemingly inexhaustible reservoir of fan support, and enjoy the unquestioning indulgence of every creative whim. The desire to reinvent — to cast off cloying expectations of past success and established image — can be irresistible. This tendency has given us Kiss' disco era, a Chris Cornell R&B album, and more iterations of Madonna than anyone cares to remember. Garth Brooks became Chris Gaines. The best-selling album of all time, the only one to beat out *Back in Black*, is Michael

Jackson's *Thriller* (Epic, 1982). I think you can see where I'm going with that one.

AC/DC, by contrast, has stayed so doggedly true to its original concept that it's hard to imagine the band members even *enter-taining* the idea of change if only to reject it. Their new album, *Black Ice*, is the first in eight years, packed chock-full with the Young brothers' stuttering, bluesy guitar riffs and Phil Rudd's studiously unadorned drumming. The big surprise this time around, if you can call it that, is the inclusion of slide guitar on the track “Stormy May Day.” The band's been around for more than three decades, and a largely technical change in instrumentation on a single song qualifies as news. That's sticking to your guns.

They're still writing tunes with “rock 'n' roll” in the title, and *Black Ice* clocks in with four — quite an accomplishment in the field of writing rock songs about rock, which AC/DC more or less perfected. The quality of the tracks is neither here nor there, and it was fun reading the world's Important Rock Critics write circles around themselves trying to think of something clever to say about the latest disc. In fact, if AC/DC has a talent besides writing infectiously simple rock mega-hits, it is confounding music writers.

They may not conjure the same arena-shaking adrenaline of the glory years, but no one's really expecting that. The songs all sound the same, but that's always been true. Their craft is so

finely honed that they avoid any blunders or clunkers, and their stubborn enmity toward innovation makes them immune to any ill-advised tinkering with songwriting or sound.

They won't even sell their stuff on iTunes, an anomaly that makes them a veritable dinosaur in the age of experimental “pay what you want” download ploys, when even the Napster-suing nofunsks in Metallica have been brought into the electronic fold. A lot of noise is made about AC/DC being an “album band,” a commendable if quixotic adherence — the mind reels at the amount of money they could make off frat boys looking to round out the keg party playlist with a little “You Shook Me All Night Long.” Then again, when you've already sold 200 million-odd albums, what's left to buy? A plane for your plane? Maybe AC/DC could bailout the Big Three.

It's not every band that proclaims a long road to the top, and then proceeds to walk it. AD/DC lamented that it “Ain't No Fun (Waiting Round to Be a Millionaire),” but they waited and ended up millionaires. They argued that “Rock and Roll Ain't Noise Pollution,” and 42 million in sales proved them right. They saluted those who were about to rock, and got saluted right back. Their new album went No. 1 in 17 countries. If there's one last self-referential song left to sing, it's a cover of the Beatles' “Don't Ever Change.” (Ben Richardson)

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SHAKEN, STIRRED: HOW RELEVANT IS AC/DC?



Fits to be tied:
Angus Young

Everyone has a tale to spin as part of the AC/DC piecemeal mythology/collective unconscious: the moment when the band's music scored the cementing of a lifelong friendship, triggered a scarring bar brawl, or set off a particularly torrid tussle in the otherwise-antiseptic CD aisle of Wal-Mart. Mine occurred in Barstow, during a particularly soused night kicking off a college-ending road trip down Route 66, falling for my long-lashed, ringleted, metal guitar player boyfriend, tossing back Jack and Cokes, and dancing in cutoff hot pants in an almost-empty cow bar to "You Shook Me All Night Long." It's basically impossible to mess up on the dance floor when it comes to that song: all you need to do is wiggle your pinky back and forth to the can't-miss-it-with-a-sledgehammer beat — good times. American thighs and all.

But that was a lifetime ago: how relevant is AC/DC today — apart from providing the fodder for godawful cover versions of "You Shook Me All Night Long" by Celine Dion and Shania Twain? We won't even go into Shakira's wretched "Back in Black." When near-anonymous, rarely grandstanding band members emerge from the silence between albums, they purvey the image of a hard-working, headbanging, rigorously hard-rock constant in a world in the throes of change, an audience-friendly reliable in an unsettled music industry that gives the fans what they want, free of undermining irony and unfamiliar moves. The rock-solid conservative choice for rattled times.

True to its components' working-class roots, the group is the blue-collar rock 'n' roll equivalent of Joe the Plumber: rockers who are pro-rock, hence the innumerable tunes with "rock" in the title and the banishment of power-ballad softness. Get thy Guns N' Roses operatic self-indulgence away from these manly men, churning out the hard stuff as if from a devilishly well-oiled engine à la their current "Rock 'n' Roll Train" stage set. In AC/DC's hands, all is reduced, or elevated, to *rock* and its all-too-evident properties: solidity, earthiness (hence those free-floating big balls and bombastic babes), and physicality (thus the band's refusal to allow its songs to be sold as MP3s). On the new *Black Ice*, the juggernaut only slightly slows for the ironclad blues-rock figure of "Decibel." Rockism is almost beside the point — what isn't rock, can't be rocked, won't be rocked doesn't exist in the AC/DC universe. Post-modernist pastiche? Hip-hop? Electro? Psychedelia? Neu-rave? Huh?

That's not to say that AC/DC is rocking in a void, a timeless Platonic plane completely divorced from encroaching reality. The group that appealed to punks with its disciplined songcraft and streamlined riffs — and nodded to skinheads with the "oi!"s that decorate "T.N.T." — has at various times embraced a palpable sense of danger (witness Angus Young impaled bloodily on a guitar in the video for "If You Want Blood [You've Got It]") while also allowing its music to be licensed to the US Military for use in recruitment ads. Yet *Black Ice*'s "War Machine" offers other ways to parse lyrics like, "Make a stand, show your hand / Call in the high command / Don't think, just obey / I'm like a bird of prey / So better get your name, come on in / Gimme that thing and feed your war," apart from simply "Go Army."

This crack in the armor of certainty — from a combo that hails from ye olde days of rock-as-rebellion monoculture, when big, bad guitars were the only option for revolt in town — reads like a cap tug toward increasingly murky times. And the marketplace concession of giving Wal-Mart exclusive rights to sell the *Black Ice* CD — even in Wal-Mart-free towns like San Francisco — complicates matters because independent merchants like Amoeba Music are forced to purchase new copies from the big-box retailer, relinquishing their mark-up, in order to provide the disc as a service to their customers (the vinyl *Black Ice* is not exclusive to Wal-Mart). "It's a slap in the face for indie record stores and AC/DC fans, especially for a band like AC/DC that has always had a reputation of delivering what the fans want," comments Amoeba Music product manager Tony Green. Note to AC/DC: Wal-Mart does not equal working class — or a passion for music. Give these dogs their bone. **(Kimberly Chun)**



AC/DShe likes rock 'n' roll: Bonny Scott, clockwise from left; Mallory Young; Riff Williams; Philomena Rudd; and Agnes Young. | PHOTO BY JOAQUIN TURNER

She's got balls

AC/DShe's love affair with AC/DC

By Mallory Young

> a&eletters@sfbg.com

IN THE BEGINNING Where I went to high school in the Midwest, you were either a boozier or a stoner. Boozers listened to AC/DC; stoners to Zeppelin. I was neither a boozier nor a stoner, but I knew which side of the coin I was on the minute my Dad turned the volume down on AC/DC's epic "Big Balls." Instantly I was captivated by Bon Scott's tongue-in-check lyrical genius, and asked my father to please, for the love of balls, turn it up again.

If there was a pinnacle moment where my heart subscribed to AC/DC for all eternity, it was there, in the back of our blue Volvo station wagon, while Bon Scott's balls bounced from left to right, and I so wished to hold them every night.

Our bass player Riff Williams had a similar start. The first time she heard AC/DC was sitting in the back seat of a parked car watching her babysitter make out with her hot David Cassidy-esque boyfriend. The heavy petting lasted during most of *High Voltage* (Atlantic, 1976) and set the tone for Riff's unruly adolescence.

Drummer Philomena Rudd's introduction to AC/DC came with *Highway to Hell* (Atlantic, 1979), a birthday gift. She would stare at the back cover endlessly, both enchanted and horrified by the five rocker dudes. She was scared of all of them — except Bon who had a friendly smile — and had crushes on all of them — except Bon who was too

old! This was long before she played drums, but she had the burning desire and would play along with AC/DC, pounding their songs out with drumsticks on her pillows.

As for vocalist Bonny Scott, she can't remember a time *not* hearing AC/DC. "Thunderstruck" was the anthem in junior high. But what cemented the deal was *Let There Be Rock* (1980), which a friend copied for her on VHS. She watched it so many times, it wore out in one month. That was a turning point: years later Bonny and Riff created AC/DShe.

LET THERE BE SOUND No other band gets your blood pumping the way AC/DC does. That's because they are a no-nonsense, hard-working rock band. You aren't going to get frilly melodies — you get what you came for: hard, pounding riffs, sexed-up lyrics, and a solid kick in the ass. Not everyone can handle that, but everyone must admit that somewhere deep down inside, AC/DC has touched them — maybe even a touch too much.

Perhaps that's why AC/DC has one of the largest fan bases in the world, and why people dedicate themselves to the group much like a religion, where Bon Scott is god and high voltage rock 'n' roll is forever synonymous with a good time. Two of the most dedicated AC/DC fans we know are these amazing brothers from Sacramento, dubbed the "Sac Bros." They came to one of our shows at a bar called the Roadhouse, and we were immediately drawn to them. Their ultimate adoration for

AC/DC was apparent, and their love for ladies playing AC/DC inspired us to become the best tribute to AC/DC we could be.

Terry "Sac Bro" showed up at our next gig adorned in a new AC/DC and AC/DShe tattoo on the small of his back, securing our fate to "Ride on in the name of Bon" until the end of time. A recent tally disclosed that the Sac Bros have been to more than 85 AC/DShe shows.

LET THERE BE ROCK AC/DShe has definitely had the opportunity to see the world through Rosie-tinted glasses. We have had the joy of spreading the gospel of Bon around the Bay Area and in small doses around the world, celebrating the music of our favorite band with people who can't see AC/DC on a regular basis.

When we recruited our drummer Philomena to play with us, she told us she never wanted to be in a tribute band and was working on original music. Riff pushed the envelope by asking her to at least play one show before making up her mind. She knew that was all it would take.

The crowd pulls the music out of you: there is nothing like watching a mob of rabid AC/DC fans rocking out and singing the lyrics over the sound of the drums. She was hooked by the bouncing, pulsing crowd; the head-banging front row; the beers flying; the couples making out in dark corners; the walls sweating; the Sac Bros screaming. This is what it's like to play AC/DC's music. **SFBG**

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Epochalypse now

Revisiting the anarcho-Americana of Rube Waddell

By Nicole Gluckstern
> a&cletters@sfbg.com

Born on Friday the 13th and deceased on April Fool's Day, Rube "the Peter Pan of Baseball" Waddell was as known for his prodigious alcohol consumption and eccentric behavior as for his single-season strikeout record (349). Sports scholar John Thorn's evocative testament to Waddell the ballplayer — "we admire proficiency, but we cherish the men who have retained their zest for play" — could apply just as easily to Rube Waddell the band: as prolific and roguish a band of dabblers that ever plugged into a practice amp. You might have encountered them first playing one of their infamous "Live at Leeds"/"Live at Anna's Linens" shows at Mission and 22nd streets, seen them circumnavigating cramped and sweaty stages, or even witnessed them at Candlestick Park, where they played to a bemused crowd of thousands. But wherever your first time, the infectious spontaneity that is Rube Waddell once encountered can't be easily forgotten.

Pigeonholing the essential sound of the Rubes is an exercise in futility. Their repertoire is a maddened jumble of swamp-soaked blues wheezes, Balkan reels, *pura ranchera*, ardent Appalachian-style balladeering, and even Viennese waltz. Their perverse refusal to specialize is the key to their genius. The Rubes have an uncanny ability to tap into the myriad varieties of music that inspire everything music is meant to inspire: dancing, drinking, fornicating, even introspection. At any given show, the sousaphone will be tootled, polyrhythms will be beaten with cowbells and spoons, cryptic (mis)fortunes will be theatrically intoned, and the memories of Antarctic explorers, deranged landladies, Joe Hill, and the ubiquitous horde of "random people" encountered along the uphill road to material solvency will be lauded.

In 2002, with the addition of musician-about-town Max "A. Million" Baloian, the musical shenanigans of Rube Waddell took on an even bigger, broader scope. Raised on a diet of Armenian church picnics, his father's eclectic music collection, and isolation, Baloian, in some ways, raised the bar — and certainly the volume — of the band. His ecstatic



Weird Americana when weird Americana wasn't cool: Rube Waddell.

accordion, boisterous banjo-picking, and otherworldly oud add an extra dimension of dissonance to the mix, and his rowdy stage presence matches each of the other larger-than-life, pseudonymous personae of the band: Kirk "Captain Feedback" Lombard, Larry "Reverend Wupass" Henderson, and Freddi "Mahatma Boom Boom" Price. Though it could be argued that the surge toward post-folk Americana has been happening since *Rain Dogs* (Island) hit the charts in 1985, the Rubes still manage to inhabit a peculiar sphere all their own.

"Our influences and directives come more from a literary and theatrical world than that of pop culture," Price clarifies. And while their live performance style is more often described as bacchanalian than Brechtian, a cabaret element does pervade throughout.

With a reputation cemented on the streets of San Francisco, the Rubes and their freewheeling anarchy could well be the standard for the post-music industry implosion, where music will once again be made for the sake of its own spectacle, and audiences will converge on star-spangled sidewalks rather than cheerless clubs. But until that day arrives, you owe it to yourself, and to the nigh-legendary Rubes, to catch them while you can, however you can. **SFBG**

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grooves



EAGLES OF DEATH METAL
Heart On
(Downtown)

With songs titles like “Prissy Prancin’” and “(I Used to Couldn’t Dance) Tight Pants,” Jesse “Boots Electric” Hughes and Joshua “Baby Duck” Homme make it abundantly clear that this Eagles of Death Metal album was crafted, as the last two were, with tongues firmly implanted in cheeks. Anyone who knows the duo’s previous two records will be familiar with their Rolling Stone-meets-T-Rex sleaze, but on *Heart On* the duo branch out (a little) further, adding elements of disco and mid-1970s glam to their fuzzy garage rock.

The band has always been driven by the libidinous swagger of Hughes, with Homme, Queens of the Stone Age mainman, providing a solid foundation with his energetic drumming and tasty guitar leads. The first single, “Wannabe in L.A.,” is a tribute to the group’s de facto hometown in the Palm Desert area. It’s built around a glorious lo-fi riff, and welcomes a more vocally confident Hughes, who steps out from behind the gritty fuzz that drove their first two records. Though Hughes’ voice has matured, the lyrical content has not, which is actually kinda awesome. *Heart On* is full of ridiculous, occasionally hilarious lyrics, like this gem from “I’m Your Torpedo”: “I move it to the left, shake it to the right / Make some room for your Daddy, ‘cause he gonna make a landing tonight.” No matter how much their sound has matured, they are, as the immortal Denny Green proclaimed, “what we thought they were!” And that’s just fine with us.

(Daniel N. Alvarez)



MR. SCRUFF
Ninja Tuna
(Ninja Tune)

Manchester, UK’s Andy Carthy, an affable ginger-haired lad who records as Mr. Scruff, is a funk-schooled cut ‘n’ paste specialist whose catchy tunes have graced numerous TV commercials. But Carthy’s tracks are more than suitable trip-hop backdrops for product placements. Rather, like his whimsical Sharpie-rendered comic drawings that adorn his album covers, Carthy’s magic lies in a lighthearted approach to constructing seriously dope sample-saturated beats.

When he’s in town, Carthy’s been known to leave San Francisco record stores like Groove Merchant and Rooky’s with armloads of vinyl. Multiplied by the numerous global cities that the oft-touring DJ and producer visits and you can bet that his sample library is both vast and refined. Carthy’s collection informs organ-tinged Latin funk party gem “Donkey Ride,” with Brighton’s Will “Quantic” Holland, off *Ninja Tuna*, Carthy’s third proper album. Silly titles aside, instrumental numbers “Harry Bumpercress” and “Stockport Carnival” are eclectic jazz dance grooves that whip and wiggle like a bowl of Jell-O at a soul food picnic.

Notably, *Ninja Tuna* sports fantastic guest turns from sassy crooner Alice Russell, wry MC Roots Manuva, smooth vocalist Pete Simpson, and fellow beatsmith Danny Breaks. Along with guest musicians on upright bass, Rhodes, and horns, the additional talent adds depth to these productions assuring that they’re way more than cleverly edited samples strung in succession. *Ninja Tuna* should easily hook a few new listeners.

(Tomas Palermo)



CIVET
Hell Hath No Fury
(Hellcat)

The cover of Civet’s *Hell Hath No Fury* is a photo of the band: four dolled-up, pouty-lipped, punk-rock bombshells standing in what seems like the Suicide Girls Diner. Marketing aside, the disc inside proves that Civet came to play, not pose. Vocalist Liza Graves has a raw, Tabasco-and-Jack Daniels voice, reminiscent of former Distillers vocalist Brody Dalle, and drummer Danni Harrowyn — worst punk rock moniker ever? — delivers the driving, hardcore beats, though for my money Civet is at its best on tracks like “Son of a Bitch,” with its slower tempo and slinky guitar line. The song has an anthemic Joan Jett and the Blackhearts vibe to it, and it’s one of the few times where the vampiness of the cover is allowed into the music. There are other noteworthy moments, including the almost-new wave “All I Want,” with a stock, Sick of It All-style friendship theme that would be boring if the bros-before-ho’s bullshit wasn’t flipped: “Boys will come and boys will go,” Graves sings, then surprises by adding, “just like streetcars.” It’s so vampy, Mae West, and off the cuff that I can’t help but love it.

As *Hell Hath No Fury* continues, the beats stay fast, but the album slows down: the hooks peter out, and the sing-along choruses start feeling formulaic. The Orange County group seems to be looking for a comfort zone in rock ‘n’ roll gender politics: on the one hand, they’re girly girls, but when it comes time to record, they’ve got to be hard. Still, when Civet finds that zone and lets up on the perceived shock value of being both sexy and skilled, good — possibly great — things will come from them.

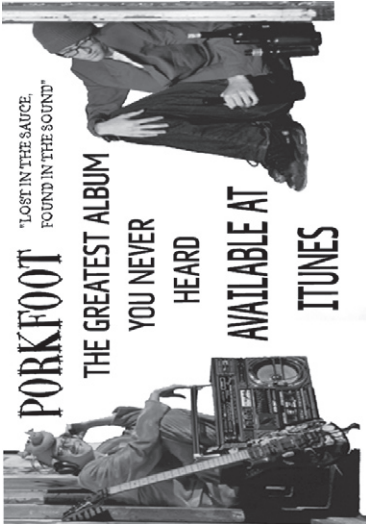
(Duncan Scott Davidson)

2nd time around

SUARASAMA Fajar di Atas Awan (Drag City)

Suarasama is a group of ethnomusicologists, which perhaps accounts for *Fajar di Atas Awan*’s crisp production and the clean separation of instruments. Nonetheless, because Drag City reissued this lovely 1998 collection of pan-Asian music with a focus on north Sumatra, some critics will claim that the music is being presented as an “ethnic” relation to freak-folk. And it’s true, if you’re not paying close attention, you might confuse the splintered instrumentation on “Sang Hyang Guru” for Lau Nau, the flowery harmonies on “Lebah” for Marissa Nadler, or the soothing gallop of “Habibullah” for early Tyrannosaurus Rex. But whether this field of reference interferes with your appreciation of these tracks, I would think that the ravishing sonic pleasure of sitting among these twinkling stringed instruments for an hour far outweighs the circuitous path these recordings took to US distribution.

(Max Goldberg)



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Plucky 15

By Marke B.

> superego@sfbg.com

SUPER EGO When, oh, when, will someone acknowledge properly that Kinko's was responsible for rave — at least the good rave? So many legendary early 1990s parties sprang from adorable Apple IIe addicts frantically photocopying the two-toned fruits of stoned flyer-making labors at 3 a.m. onto Lift-Off Lemon and good ol' Lunar Blue. We grateful ex-ravers, despite ongoing nerve damage, should really erect a mimeo-monument to that generic copyhouse — a mass of left-over smiley-face baggies and filthy chill-out room inflatables, perhaps, fashioned in the shape of a poor, perplexed clerk?

I'm chortling over the phone about this with Flash, the guiding light and graphic design arm of the Tribal Funk party production crew, formed 15 years ago by South City teen Keith Neves with just such a rush-job handout. "Keith was really sick of the rave scene's slickness and commercialism back then, so he passed out a handmade flyer saying, 'Meet at my house and let's see if we can do it right. Get it back on track. Do it for less,'" Flash explains. A couple dozen people showed up, and the Tribal Funk saga was launched.

It's a wondrously wriggly epic, dotted with giggling daisy logos and projected grinning cows, that kicks off with a 1993 Thanksgiving Day rave called "The Beginning" at the National Guard Armory in Concord and winds its way through the College of San Mateo dining hall, the Santa Cruz Civic Auditorium, and across "some rickety pier in China Basin." It brushes up against other well-known party names like the Gathering, Stompy Stomp, Coolworld, Toon Town, and Funky Techno Tribe and survives huge rain-outs, threatened cop busts, wily rival crews, and several cringe-inducing encounters with the word "phat." It amasses a rippling pool of luscious West Coast DJ talent: Carlos, Tony, DJ Dan, Cut Chemist, Z-Trip, and Charlotte the Baroness. Also, Chi-town house god Mark Farina — virtually unknown in the Bay when he spun at a 1994 Tribal Funk joint — will be rocking the nostalgia train with the wiggy Bassbin Twins as part of the 15th anniversary celebration at Mezzanine.

From its original collective, Tribal Funk has been pared down to Flash and the now-Los Angeles-based Neves, and has gone through several retirements — yet it's still delivered a massive massive many Thanksgiving weekends since its first Turkey Day bash. Vibe feathers! "I know it sounds clichéd," Flash reflects, "but we've always been about musi-

cal cross-pollination. It seems like the right time for us to be around again. We started when the scene was weak, and I feel it's gotten weak again — the underground SF-sound scene, I mean.

"Plus," he adds, "it's hard to kick the party-throwing bug. It's a drug — not about money, you'll never make money, and not about 'scoring chicks.' There's no feeling in the world like standing behind the DJ as 2,000 people jump up and scream for joy. You just gotta do it, man." **SFBG**

TRIBAL FUNK 15 YEAR FAMILY REUNION

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CLUCK AND BEAR IT

Gobble all the stuffing you want, then dance as the rollicking, bear-and-other-friendly Blowoff party returns to Slim's. I rarely recommend biggish parties like this — not because I don't love me some bare-chested bear meat, but because I never trust the music at large gay-oriented affairs. But the last installment was a packed hairy hoot, and DJ duo Richard Morel and Bob Mould kept the beats interesting, rocky even. Claws out, kiddies. Sat/29, 10 p.m., \$15. Slims, 333 11th St., SF. www.slims-sf.com

11.28 Friday, Day After Thanksgiving
ELLEN FERRATO
ROUZBEH
(Special Tag Team Set)

11.29 Saturday, Electric
JAY-J
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11.30 Sunday, Super Soul Sundayz
ROB RHYTHM
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Shwayze

» **PREVIEW** Shwayze would be impossible without reality TV, not only because *Buzzin'*, their own MTV vehicle, gives them the kind of exposure that YouTube, a place where music videos still circulate, couldn't. Rather, the music on their self-titled Suretone/Geffen debut is about and of Los Angeles in a way that wasn't thinkable before that form of programming legitimated some of the city's embarrassingly tired clichés. Apply the sentiments of either of the Malibu duo's charting singles — “Corona and Lime” and “Buzzin’” — to mainstream music during the early Bush administration, and you get Crazy Town's “Butterfly” with an insanely pungent dash of LFO's “Summer Girls.” Not much new here, but the setting for these affectless feelings at least can finally be revealed.

What makes the duo feel current, if far from compelling, is that LA plays itself in their music, in a similar way the town stands for itself in, say, the Cobrasnake's fake-real candids. From hook man Cisco Adler's feather-weight, momentum-less production style — the template he figured out on Mickey Avalon's “Jane Fonda” — to Shwayze's max-relax loverman toasting, all their too-baked-for-love mellowness deliver some combination of the same three pieces of information: 1) girls in LA are probably the best ever; 2) there are a lot of parties in Malibu, and shit is laidback; 3) even if you're broke, if you have weed, it's chill — you can still hook up with girls.

Image-wise, Adler and Shwayze embody Urban Outfitters realness with a *Pineapple Express* sense of professionalism: both wear skinny jeans, slightly over-size tees, and high-tops, but Adler's fedora and wayfarers tell us he's the rock guy, while Shwayze's cocked baseball hat tell us he's the rapper dude. Lyrically, Shwayze's concerned exclusively with girls — they talk about “girls” so much it's hard not to imagine they've fallen in love with the word as a floating signifier. But watch a video and there they are, the word made flesh and Lycra.

(Brandon Bussolini)

SHWAYZE With Cisco Adler, DJ Skeet Skeet, and Krista. Sat/29, 8 p.m., \$16.50.

Grand Ballroom at the Regency Center, Van Ness and Sutter, SF. (415) 421-TIXS, www.goldenvoice.com

Music listings are compiled by Cheryl Eddy. The music interns are Daniel N. Alvarez, Michelle Broder Van Dyke, and Brandon Bussolini. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 26

ROCK/BLUES/HIP-HOP

Disgust of Us, Paper Sons, Pidgeon Hotel Utah. 9pm, \$7.
Half Handed Cloud, Pope of Yes, Fertile Crescent Hemlock. 9pm, \$6.
Justin Bond, Veronica Klaus, Narcissister Café du Nord. 9:30pm, \$16.
Lyrics Born, Joyo Velarde, Raashan Ahmad, Mavrik Independent. 9pm, \$25.
Terry Savastano Johnny Foley's. 9pm, free.
Sisters of Mercy, Hypernova Warfield. 8pm, \$38.
Tell-Tale Heartbreakers, Privies, Luvhed Bottom of the Hill. 9pm, \$8.

JAZZ/NEW MUSIC

Freddy Clarke Ensemble Peña Pachamama, 1630 Powell; 646-0018. 8:30pm, \$10.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, \$10.
Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

BAY AREA
 Carla Zilbersmith Yoshi's. 8pm and 10pm, \$10.

DANCE CLUBS

Aftershow Annie's Social Club. 9pm, \$2-4. Sisters of Mercy post-show party with DJs Voodoo, Purgatory, Mischief, and Tess.
Baobab 10pm, \$3. Salsa, reggaeton, and Afro-Cuban with DJ Walt Diggz.
Bboy/Bgirl City Dance Studios, 32 Otis; 820-1452. 6:15-7:15pm, \$15. Hip-hop dance lessons.
Bondage A Go Go Glas Kat. 9:30pm-2:30am, \$5-7. Death disco, drtty pop, and go-go dancers.
Booty Call The BAR, 456 Castro; 626-7220. 9pm-2am, \$1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.
Cathouse Cat Club. 9:30pm-2am, \$5. Dance the

CONTINUES ON PAGE 38 »

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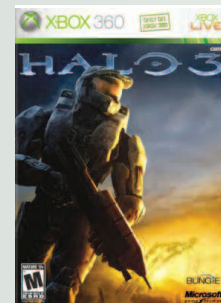
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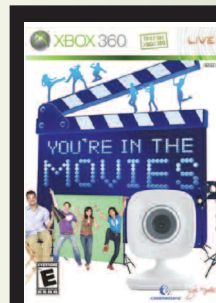
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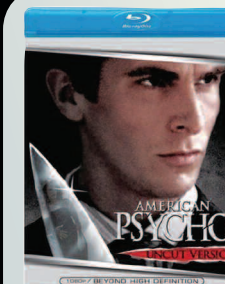
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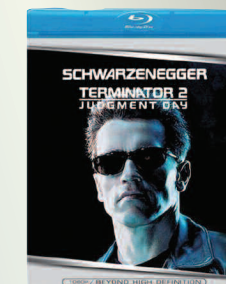
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MUSIC

WED/26 DANCE CLUBS CONT>>

night away to new country and rock. I guess that's something like the Axl Rose hip shake meets line dancing.

Cat's Corner Swing Party Savanna Jazz. 6:30pm-1:30am, \$8. Dance lessons and live swing bands.

Club Shutter Elbo Room. 10pm, \$5. Goth DJs Omar, Nako, and Justin bring the darkness.

Coo-Yah Bruno's. 9pm-2am, free. Dancehall and reggae with DJs Green B and Daneekah.

DotCLUB Pink. 10pm-2am, free. Indie electro dance party with DJs LXNDR and Loverde, featuring music videos and visual art projections by VJ JOX.

Dynomite Beauty Bar. 10pm-2am, free. Rock, disco, and glam with rotating DJs.

Element Live Wednesdays Element Lounge. 9pm. Weekly mixed bag of DJs, art shows, and live bands.

Escape Cellar, 685 Sutter; 441-5678. 10pm-2am. Hip-hop, old-school, and R&B.

Frat House 440 Castro. 9pm-2am, free. A gay club with paddles and hard-drinking college bros in tighty whiteys slapping one another's asses.

Fresh Fruit Sugar Lounge. 6pm-midnight, free. DJ Dwayne spins downtempo.

Get the Funk Out Madrone Lounge. 9pm, free. Funk, soul, old school, and hip-hop with DJs Phelck, Gordo Cabeza, \$heik, and Matteo.

House of Rock Jet, 2348 Market; www.jetsf.com. 9pm, free. Rock 'n' roll all night with DJ Mark Andrus.

Indulgence Harry Denton's Starlight Room. 9pm-2am. Disco, funk, and house.

Lingba Lounge 8pm, free. World music with DJ Dirty Hertz.

Love It Wednesdays Icon Ultra Lounge. 9pm, \$5-7. NightLight Music presents funky, sexy house music for Hump Day.

Mr. Smith's 34 Seventh St; 355-9991. 10pm-2am, free. DJ Kool Karlo spins rare tracks.

Mixtape Wednesdays Skylark. 9pm-2am, free. Hip-hop, R&B, and more with DJ Segue.

Nightshift Stud. 10pm. Beats with DJ Initials PB.

1964 Edinburgh Castle. 10pm-2am, free. Mod '60s dance party.

Our House Is Your House Shine Dance Lounge. 9pm-2am, free. With Aaron Pope and guests.

Popscene vs. New Wave City Mezzanine. 9pm, \$10. With live performances by Hottub and Wallpaper.

Qo6l 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.

Regga Reggae Night Magnet Lounge, 1402 Grant; 271-5760. 10pm-2am. Reggae, rasta, and vibe with DJ Rebs.

Raw and Sexy Hip-Hop and Jazz City Dance Studios, 32 Otis; 820-1452. 7-8:30pm, \$12. Learn to dance sexy with instructor Emerson Aquino.

Red Monkeys Voda. 9pm-2am, free. Roots and deep house with DJs Vedita and Martina Aquino.

RedWine Social Dalva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.

Satellite Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno.

Sip and Splurge XYZ Bar, W San Francisco, 181 Third St; 777-5300. 6pm-2am. An evening of decadent food and wine.

Soul Gio Matador, 10 Sixth St; 863-4629. 10pm-2am, free. DJ Deedot spins '80s and '90s R&B and hip-hop. Everything old is new again.

Stay Gold Make-Out Room. 10:30pm, \$3. Queer dance night.

Synchronize Il Pirata, 2007 16th St; 626-2626. 9pm-2am, free. Psych-trance with DJs Zul, Sentient, and Ross.

BingoTopia Knockout. 8-10pm, free. Bingo your ass off with Mistress Clare.

BrazilLive El Rio. 9pm, \$8. DJs play Brazilian dance music, plus live bands.

Cafe Cocomo 9pm, \$10. With DJ Fab Fred and a live band.

Caribbean Connection Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.

Classique Pink. 10pm. Electronic and disco with Sunshine Jones, Franky Boissy, and Cosmic Jason.

Club Hide 9pm, free. Live music.

College Night Cellar, 685 Sutter; 441-5678. 10pm-2am, free. Hip-hop, hyphy, and R&B with DJs Illborn and Matt Jocelyn.

Disco Fuentes Skylark. 10pm, free. DJ Kung Fu Chris and MAKossa spin latin funk, electro-Brazilian, Nuyorican, and other international sounds.

Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.

Elixir Cocktail Club Elixir. 7-9pm, free. Hear cocktail specialists speak about the joys of drinking and broaden your liquor knowledge with weekly tastings.

EZ5 682 Commercial; 362-9321. 6-9pm, free. DJ Dubb spins hip-hop and old-school.

Le Freak C'Est Chic Pink. 10pm. With Frenchy Le Freak and Pheeko Dubfunk.

Heart of the City Azul Lounge, 1 Tillman Place; 362-9750. 10pm-2am, free. DJs Deedot and guests spin hip-hop, R&B, and '80s.

Heat Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.

Ignite the Bass Madrone Lounge. 9pm, free. Hip-hop, genre splices, live remixes, and roots with jG and DJ Speck.

Inna Da Light Laszlo. 9pm. Dub, reggae, dancehall, and old-school hip-hop with Beatnok.

JIT John Collins, 90 Natoma; 543-BARR. 10pm-2am, free. Alternating DJs spin everything from funk and nù jazz to dub, house, and footwork.

Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.

Minx Endup. 10pm-4:30am. DJs and female artists.

Mr. Smith's 34 Seventh St; 355-9991. 6pm. House, lounge, and intellectual hip-hop with DJ Omar Herrera.

Nickie's 9pm, \$5 Reggae and dancehall with DJ Jah Yzer.

1984 Cat Club. 9pm-3am, \$3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.

Pacific Standard Time Levende Lounge. 10pm. DJ Sake1 spins soulful music.

Popscene 330 Ritch. 10pm, \$10. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako.

Rockstar Element Lounge. 9pm. Rock, hip-hop, soul, and R&B with DJs Method, Strategy, and special guests.

Soul Sector City Dance Studios, 32 Otis; 820-1452. 7-8pm. Popping, house, and hip-hop dance class.

Toppa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.

Trauma El Rincon. 9pm, \$3. Drum 'n' bass with the Doctor, Reclipse, E\$KR, Arize, and guests.

Tubesteak Connection Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, \$3. A gay dance club featuring Eurodisco, electrofunk, and more with DJ Bus Station John.

Vogue '80s Night Harry Denton's Starlight Room. 8:30pm, \$10. DJ Dave Gillis brings back a decade of dance hits.

Yard Baobab. 10pm-2am, free. Reggae and dancehall with DJ Mpenzi.

ROCK/BLUES/HIP-HOP

Nicole McRory Johnny Foley's. 9pm, free.

JAZZ/NEW MUSIC

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.

Stompy Jones Top of the Mark. 7:30pm, \$10.

FOLK/WORLD/COUNTRY

Carola Zertuche Peña Pachamama, 1630 Powell; 646-0018. 8:30pm, \$12.

DANCE CLUBS

Afrolicious Elbo Room. 10pm-2am, \$5. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.

FRIDAY 28

ROCK/BLUES/HIP-HOP

Benevento/Russo Duo Independent. 9pm, \$18.

Body and Soul Johnny Foley's. 9pm, free.

Hey Three Eyes, Aunt Dracula, Room for a Ghost Hemlock. 9:30pm, \$7.

Holly Golithly and the Brokeoffs, Sassy!!!, Delaney Davidson Bottom of the Hill. 10pm, \$12.

New Riders of the Purple Sage, Moonalice Great American Music Hall. 9pm, \$22.

Kami Nixon and the Skiddy Knickers, Calaveras, Gerard Landry and the Lariats Hotel Utah. 9pm, \$8.

M83, School of Seven Bells Fillmore. 9pm, \$21.50.

Nas, Goapele Warfield. 8pm, \$39-55.

Notorious, Obgyn Red Devil Lounge. 8pm, \$10.

Secondhand Serenade, Cute Is What We Aim For, A Rocket to the Moon, Automatic Love Letter Grand. 7pm, \$20.

Rube Waddell, Culann's Hounds, Eoin Harrington, Loop! Station, Circus Finelli Slim's. 8:30pm, \$15.

BAY AREA

Boiling Suns Bistro, 1001 B St, Hayward; www.the-bistro.com. 9pm, free.
Tippy Canoe and the Paddlemen, Starlene, Mississippi Mike Uptown. 9pm, \$10.
Hot for Teacher, Terry Lauderdale Band Little Fox, 2209 Broadway, Redwood City; www.fox-dream.com. 8pm, \$14.
Nine Wives Beckett's. 10pm, free.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Barbara Gainer Velma's, 2246 Jerrold; 824-7646. 5pm, free.
Sean O'Brien and His Dirty Hands Plough and Stars. 9pm, \$6.
Savannah Jazz Trio Savanna Jazz. 7:30pm, \$5.
Tuck and Patti Yoshi's San Francisco. 8pm and 10pm, \$26.

BAY AREA

Eric Benet Yoshi's. 8pm and 10pm, \$30.

FOLK/WORLD/COUNTRY

"Baxtalo Drom" Amnesia. 9pm, \$6-10.
"Holiday House Party" Herbst Theatre, 401 Van Ness; www.performances.org. Noon and 5pm, \$25-25. With Dan Zanes.
Fito Reinoso Peña Pachamama, 1630 Powell; 646-0018. 8:30pm, \$12.50-15.
Robber Barons, Belle Monroe and Her Brewglass Boys, Kemo Sabe, Fighting Supaks Café du Nord. 9pm, \$14.

BAY AREA

Blame Sally Freight and Salvage. 8pm, \$20.50.
"Happy Birthday Silvio Rodriguez" La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 8pm, \$12. With Meli Rivera.
Pomegranate, Patrick Winningham Band Starry Plough. 9:30pm, \$8.

DANCE CLUBS

Activate! Lookout, 3600 16th, 431-0306. 9pm, \$3. Face your demigods and demons at this Red Bull-fueled party.
Bar Top Harry Denton's Rouge, 1500 Broadway; 346-7683. 8:30pm-2am, \$15. Top 40 and house with DJs Andrew B and MajestiChris.
Biscuits and Gravy Elbo Room. 10pm, free. Hip-hop, funk, and club classics with DJs B-Cause, Romanowski, and Johnny Deeper.
Blow Up Rickshaw Stop. 10pm, \$10. Indie-pop disco noir presented by Jefrodiasiac and Emily Betty.
Cancun Club Glas Kat. 10pm-3am. Salsa, merengue, reggaeton, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
City Roots El Rincon. 9pm. Live salsa, hip-hop, funk, and more.
Club Dragon Eight. 9pm-3am. A gay Asian dance club.
Club Hide 9pm-2am, free. Live music.
Club NV 10pm-3:30am. Hip-hop and salsa.
Club Six 9pm-2am, \$10. Dance and hip-hop with various DJs.
Desire Fluid Ultra Lounge. 10pm, \$10-15. Hip-hop, mashups, and rock with rotating DJs.
Directions in Stereo Dalva. 9pm-2am. DJs Circuit73, Dave Aju, Wrong?, and Subtext spin everything from punk to disco.
Dragon Bar 473 Broadway; 834-9383. 8pm-2am, \$10. House, hip-hop, Latin, jazz, and classic dance mixes with DJ Daymetrius.
The Dream Queen's Revue Aunt's Charlie's, 133 Turk; 441-2922. 10pm. Drag cabaret hosted by Ruby Slippers and DeeDee La Femme.
Element Fridays Element Lounge. 9pm-2am, \$10. Hip-hop with DJ D-Tek.
Fat House Fridays Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. The Dirty Duo spin dance records. Fat ones.
Ellen Ferreto, Rouzbeh Temple. 10pm, \$20. With Doublas Ribeiro, DJ IQ, and Tone aka 24K.
Flashback Cellar, 685 Sutter; 441-5678. 10pm-2am, \$10. Hip-hop and '80s with DJs Scott Fox, MCD, and Derrick D.
442 Fridays Madrone Lounge. 9pm, \$5. Hip-hop, random obscurities, and original beats with Unagi and DJ Animal.
Freaky Fridays EZ5, 682 Commercial; 362-9321. 6-10pm, free. Old-school, new-school, and more.
Fuck Shack Beauty Bar. 10pm-2am. With Jefrodiasiac and guests.
Harry Denton's Starlight Room 8:30pm, \$10. Dance bands plus DJ Dave Gillis.

Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
Hot Pants Cat Club. 10pm-3am, \$6. Hip-hop, pop, '80s, and electro with DJs Chelsea Starr, Melissa, Mike Biggs, and the Wax Chef.
Leftover Turkey Annie's Social Club. 9pm, free. Mainstage karaoke mania!
Levende Lounge 6-10pm. Live performance by Acoustic Sneaky.
Lookout Weekend 111 Minna Gallery. 4-9:30pm, \$3-5. DJs Shane King, White Girl Lust, Phillie Ocean, Swayzee, and LL Cool DJ spin it to win it at the newest, hottest happy hour jam.
Loose Joints Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.
M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.
Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.
Master Blaster Delirium. 10pm. Punk rock.
Mission Bombay Bollyhood Café, 3372 19th St.; 970-0362. 10pm-2am, \$5. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.
Mr. Smith's 34 Seventh St; 355-9991. 6pm. Mashups and more with DJs Karlo and Marc Dyer.
Mood Swing Eastside West, 3154 Fillmore; 885-4000. 9pm, free. Rare grooves, Latin funk, soul, reggae, and hip-hop with DJs J. Diamond and Precise and guests.
Nickie's 9pm. Hip-hop and house with DJ Spectre.
Night and Day Voda. 10pm-2am, free. Soulful sounds and vibes with DJs Black and Decca.
Paris Dakar International Baobab. 10pm, \$3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi.
Planet Big Stud. 10pm-2am. House. Big house.
Silk Fridays Icon Ultra Lounge. 10pm, free. Hip-hop and mashups with DJ Leethalix and weekly guests.
Suite One80ne 9pm-4am, \$20. With various DJs, hot chicks, tight clothes, spray tans, and dudes in striped shirts who do a lot of high-fiving and calling one another *brah*.
Velvet Lounge 9pm, \$10. With DJ Manny Perez.
Wish 6-10pm, free: "Om Happy Hour," soul, funk, jazz, downtempo, house, hip-hop, reggae, and intelligent drum 'n' bass with the Om Records crew. 10pm-2am, free: "Vivid," midtempo funk and deep house with residents DJs Seven and Sol and guests.

SATURDAY 29

ROCK/BLUES/HIP-HOP

Bustle in Your Hedgerow, Josh Clark's Guitarageddon Independent. 9pm, \$18.
Cocktail Monkeys Johnny Foley's. 9pm, free.
Delta Wires, Hey Hey Mama, Dogman Joe, Dave Armo Red Devil Lounge. 7:30pm, \$10.
Dolorata, Randies Annie's Social Club. 9pm, \$8.
Dr. Know, White Trash Debutantes, Lewd, Girls With Guns Bottom of the Hill. 9pm, \$10.
4Onefunktion, DJ U-Tern, DJ Mista B, DJ B-Cause, 4Onefunk Band Elbo Room. 10pm, \$5-10.
Fly Zombie, Yung Mars Trio Grant and Green. 9:30pm.
Frail Rickshaw Stop. 8pm, \$10.
Les Hormones, Personal and the Pizzas, Wild Thing Hemlock. 9:30pm, \$5.
Kickstarter, Uzi Tattoo, Million Dollar Itch Three Parkside. 3pm, free.
Mermen Great American Music Hall. 9pm, \$15.
Phonofield, Dandelion War, Case in Theory Hotel Utah. 9pm, \$10.
Shwayze, Krista, Cisco Adler, DJ Skeet Skeet Grand. 8pm, \$20.
Skygreen Leopards, Palms, Dame Satan Café du Nord. 9:30pm, \$10.

BAY AREA

Crashlanding, Dogtown Ramblers 19 Broadway. 10pm, \$5.
Flipsyde, Forrest Day, Young Cutty Uptown. 9pm, \$12.
David LaFlamme, Billy Talbot Band Little Fox, 2209 Broadway, Redwood City; www.foxdream.com. 8pm, \$16.
LT3: The Luke Thomas Trio Beckett's. 10pm, free.
Night Horse, Mystic Knights of the Cobra, Boiling Suns, New Agents Stork Club. 9pm, \$6.
Roy Rogers and the Delta Rhythm Kings 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; www.142throckmortontheatre.com. 8pm, \$25-35.

JAZZ/NEW MUSIC

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Pascal Boker Band Savanna Jazz. 7:30pm, \$5.

Blitzen Trapper

PREVIEW The pitter-patter-ing primal heartbeat of Blitzen Trapper's whole-grain, acousti-organic stunner of an album, *Furr*, comes early in the recording, at track three with the title song, as songwriter-producer Eric Earley lightly rasps the tale of a boy turned wolf, turned human once more — haunted by dreams of running wild through the snow: "You can wear your fur like a river on fire/But you better be sure if you're making god a liar/I'm like a rattlesnake, babe. I'm like fuel on a fire/So if you're going to get made/Don't be afraid of what you've learned."

"It's metaphorical in a lot of ways," says Earley, 31, on the road with the band to Asheville, N.C. "But it's an ancient story, in a way. It deals with the basic idea of the struggle between civilization and wilderness and the desire to return to a simpler state, which is impossible for us humans to do. But that battle is going on."

O what a lovely tussle it is, coupled with bravura organ-spiked, folk-rock opener "Sleepytime in the Western World," tooth-ache-sweet pop shot "God and Suicide," brash classic rocker "Gold for Bread," and glam nugget "Fire and Fast Bullets." With *Wild Mountain Nation* (Lidkercow Ltd., 2007) and now *Furr*, it's as hard to pin down the Portland, Ore., beasts as ever before. At least there's a pack for Blitzen Trapper to run with: one that includes current tourmates Iron and Wine, Fleet Foxes, and Bon Iver. "There *has* been more of a revival in natural music, using acoustic instruments and the human voice," offers Earley, whose first instrument was banjo, taught by his bluegrass musician father. "I'm not sure why that is, but I think it depends on whether there's anyone around making that music well, twisting and turning it into something modern and unique." (Kimberly Chun)

BLITZEN TRAPPER With the Parson Red Heads and Mt. St. Helens Vietnam Band. Tues/2, 8 p.m., \$12-\$14. Independent, 628 Divisadero, SF. (415) 771-1421, www.theindependentsf.com

Ricardo Scales Top of the Mark. 9pm, \$10.
Tuck and Patti Yoshi's San Francisco. 8pm and 10pm, \$26.

BAY AREA

Eric Benet Yoshi's. 8pm and 10pm, \$30.
James Moseley and Michael Adachi Caffé Divino, 37 Caledonia, Sausalito; (415) 331-9355. 8pm, free.
Ed Reed and His Trio Anna's Jazz Island. 8pm, \$14.

FOLK/WORLD/COUNTRY

Nefasha Ayer Red Poppy Art House. 8pm, \$15.
"Carnaval del Sur" Peña Pachamama, 1630 Powell; 646-0018. 8:30pm, \$12.50-15.
"Holiday House Party" Herbst Theatre, 401 Van Ness; www.performances.org. Noon and 5pm, \$25-25. With Dan Zanes.
"Indigenous Wisdom Black Party" Capp between 24th and 25th Sts; www.myspace.com/taylorcommunications. 10am-6pm, free. With Steve Taylor-Ramírez, Manicato, Meli Rivera, and Earthen; event commemorates the UN's International Day for the Elimination of Violence Against Women.

BAY AREA

Laurie Lewis, Tom Rozum and Friends Freight and Salvage. 8pm, \$20.50.
Melatones, Spidermeow, Dave Grossman Starry Grand. 9:30pm, \$8.
Glen Washington Ashkenaz. 9:30pm, \$20.

DANCE CLUBS

Avery Island Jack's Club. 10pm, free. A dance party with DJ Jamie Jams and dollar drinks.
Bamboo Hut 479 Broadway; 989-8555. 10pm. DJ Scotty spins '80s modern rock and '90s dance classics.
Beerfest Space 550. 10pm-4am. The name says it all.
Better Days Pink. 10pm-2am, \$10-15. With Franky Boissy.
Bistrotheque Café Flore, 2298 Market; 621-8579. 6pm-midnight. DJ Ken Vulsion spins easily digestible tunes.



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THU 11/27	CLOSED THANKSGIVING
FRI 11/28	FREE OYSTERS ON THE HALF SHELL 5:30 DJ'S CARMEN & MIRANDAS FRUIT STAND 6PM-2AM (WORLD, FUNK, R&B, POP) RED HOTS BURLESQUE 7:30 ANNIE BACON & HER O-SHEN, VALERIE ORTH BAND POOPY LICKLES (FOLK/FUNK) 9PM
SAT 11/29	MANGO AGAIN, OH YEA! 3PM LYNNE BOBBY BAND AND LAURA ZUCKER (FOLK/ACOUSTIC) 9PM NOS DJ MAXIMUS THE MAD (POST PUNK PRE MODERN ULTRA WAVE)
SUN 11/30	SALSA SUNDAYS ANDY Y CALLAO \$6, 3-8PM, SALSA DANCE 3:15PM
MON 12/01	DOLLAR DAYS \$1 PABST/\$2 WELL RADICAL VINYL DJ'S (OLDIES, PUNK, PSYCH, COUNTRY & OBSCURITIES) 9PM NO COVER
TUE 12/02	S GOODBYE NAUTILUS & WAVE ARRAY (INDIE) 8PM NOS



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ACROSS THE TRACKS
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SAT/29
DANCE CLUBS
CONT>>

Magnet Lounge 1402 Grant; 271-5760. 10pm-2am. Hip-hop, old-school, and funk with DJs Rebs, Mars, and Defunkt.
Meet Me in the Bathroom Beauty Bar. 7:30pm-2am. DJ Omar and friends spin '80s soundtrack hits, electronoise, and even some Australian devil-worshipping tracks.
Mr. Smith's 34 Seventh St; 355-9991. 8pm-2am. With DJ Mei Lwun.
Pagode da Paz Pureza Skylark. 7pm-2am, \$7. With live set by Brazilian band Grupo da Sete.
Paris-Dakar Celebration Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. African and French hip-hop with DJs Sogui and Edibe.
Roccapulco 6:30pm. Weekly salsa lessons.
Seduction Cellar, 685 Sutter; 441-5678. 10pm-

2am, \$15. Hip-hop and dance music with rotating DJs.
Sojourn Rohan Lounge. 10pm-2am, free. Resident DJs spin downtempo house and lounge beats.
Suede 383 Bay; 399-9555. 9pm-2am, \$10-15. House and hip-hop.
Soniq Madrone Lounge. 9pm, \$5. Balkan mash-ups, Indo-Asian breaks, and more global sounds with Jef Stott and Dub Gariel.
“Tribal Funk 15-Year Family Reunion” Mezzanine. 9pm, \$20-25. With Mark Farina, Bassbin Twins, Tony, Nikola, Garth, Jen, and more.

SUNDAY 30

ROCK/BLUES/HIP-HOP

Birthday Massacre, Tub Ring, Creature Feature Slim's. 8pm, \$16.
Chix Pack Thee Parkside. 5pm, free.
Din en Grey, Human Abstract Warfield. 8pm, \$32.

Dr. Mojo Band Boom Boom Room. 9pm, free.
Hanson Brothers, Triclops!, Bar Feeders Great American Music Hall. 8pm, \$16.
Herbaliser, DJ Shortkut Independent. 9pm, \$15.

FOLK/WORLD/COUNTRY

“Eric McFadden Birthday Bash” Amenda. 9pm, \$8-10.

BAY AREA

“Irish Christmas in America” Freight and Salvage. 8pm, \$23.50.
Jane Lenoir and Calvin Keys Trio Anna's Jazz Island. 8pm, \$10.
Mahea Uchiyama Ashkenaz. 8pm, \$10.

JAZZ/NEW MUSIC

Sony Holland Duo Café Divine, 1600 Stockton; (415) 986-3414. 7pm, free.
Touch and Go Quintet, Myles Boisen's Past-

Present-Future Musicians Union Hall, 116 Ninth St; www.avramfefer.com. 7:30pm.
Tuck and Patti Yoshi's San Francisco. 2pm and 7pm, \$5-26.

DANCE CLUBS

All Male Amateur Strip Show Deco Lounge, 510 Larkin; 346-2025, www.decosf.com. 10pm-1am. Hosted by Jim (Ginger Snap) and DJ Lambchop.
Bingo Hello Bingo Lexington. 8-10pm. Sapphic bingo frenzy, with DJ Myles spinning between games.
Bionic 222 Club. 10pm-2am, \$5. House music with DJs Solar, Joshua Iz, and Nikola Baytola.
Boogie Brunch Levende Lounge. 11am-3pm. With DJs Ben Hester and Rob G.
Casual Encounters of the Third Kind Madrone Lounge. 9pm, free. All kinds of music with Marin the Mix, Dozer, and Don Fucking Steele.
Church II Pirata, 2007 16th St; 626-2626. 4pm-midnight, free. Lioness Sound DJs Green B and

Positivi-T spin reggae while you eat Caribbean BBQ.
Club Havana Jelly's. 4pm, \$10. Live salsa bands plus great Cuban BBQ.
Dimanche Slide. 9pm. With DJ Frenchy Le Freak and special guest.
Dub Mission Elbo Room. 9pm-2am, \$5. Dub, roots, and classic dancehall.
Endup 6am-8pm: “Sunday T-Dance,” with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, \$12: “Super Soul Sundayz,” come back to Sunday church with DJ David Harness and guests.
Escape Cellar, 685 Sutter; 441-5678. 9pm-2am, \$5. Funky house, hip-hop, and club classics.
French Kiss Pink. 10pm-2am, \$3 after 11. Resident bad boys Mykill and Forever 21 play electro, disco, punk, pop, indie, rock, and mash-ups.
Harry Denton's Starlight Room 8:30pm, free. With DJ Page Hodel.
Holding Firm Reggae Sundays Underground SF. 10pm-2am, free. Reggae and dancehall with Stepwise, Dread Lion, and weekly special guests.
Industry Night Madrone Lounge. 4pm-2am, free. Half off booze for anyone in the bar, club, or restaurant biz.
Jack Lookout, 3600 16th St; 431-0306. 3pm, \$2. DJ Joseph Lee and DJ Pornstar fuel this high-energy party dedicated to raising funds for LGBT sports teams and organizations.
Kodo Wish. 8pm-2am, free. Downtempo, funk, soul, broken beat, and deep house grooves care of residents Hideo Kobayashi, Still Rob G, and Tokyo Component.
Password Vessel, 85 Campton Place; 433-8585, www.vesselsf.com. 10pm-2am, \$20. Hip-hop and sports: two great tastes that taste great together.
Propaganda Laszlo. 9pm. Intimate disco and electropop.
Salsa Sundays El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.
Salsa Sundays El Rio. 3pm. Live salsa, plus free BBQ and dance lessons.
Sundance Saloon Space 550. 5-10:30pm, \$5. Country and western dancing, serving the LGBT community and its friends.
Sun-Daze Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.
Stag AsiaSF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

MONDAY 1

ROCK/BLUES/HIP-HOP


Birds and Batteries, Strip Mall Architecture, Junior Panthers, DJ Elise Café du Nord. 8pm, \$10.

JAZZ/NEW MUSIC

“Jaz Sawyer Presents Bay Area All-Stars” Yoshi's San Francisco. 8pm and 10pm, \$10.
Lavay Smith Enrico's Sidewalk Café, 504 Broadway; www.enricosf.com. 7pm, free.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more—all on 45!
Block-Party Double Dutch. 10pm-2am. Underground hip-hop and old-school. With DJ Veronica and special guest.
Caña Little Baobab, 3388 19th St; 643-3558. 10pm-2am, \$3. Reggaetón, dancehall, and more with DJ Joe Quixx.
Club Camille(s) Beauty Bar. 10pm-2am, free. Classic-era drunk rock.
Club 99 Stud. 9pm-2am, \$3. Virginia Suicide hosts as DJ Jay-R spins the grungiest '90s rock, hip-hop, and who-knows-what-all.
Dance Oasis African American Art and Culture Complex, 762 Fulton; 922-2049. 7pm, \$10. Merengue, bachata, salsa, and cumbia lessons.
Death Guild Glas Kat. 9:30pm-2:30am, \$3-5. Children of the Twilight Guild present this dark dance club.
Dollar Monday El Rio. 9pm-2am, \$2. DJ Jenny Houston spins hip-hop, oldies, and punk. Why's it called Dollar Monday if it costs \$2? 'Cause the PBRs are \$1 a can! Dollah, dollah bill, y'all!
Harry Denton's Starlight Room 8:30pm, free. With DJ Dave Gillis.
Heavyweight Laszlo. 9pm. With DJ SubText.
High Rolling Low Budget Tunnel Top. 9:30pm, free. Acid jazz, rare grooves, nü jazz, and deep house with DJ Hofwegen and friends.
Karaoke Shark Cellar, 685 Sutter; 441-5678. 10pm-2am, free. Karaoke madness with 25,000 song options.
Mainroom Mondays Annie's Social Club. 9pm,



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THE PRIVIES
LOVHED

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NOV 26
9 PM
DOOR 8:30
\$8
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HOLLY GOLIGHTLY
& The Brokeoffs
SASSY!!!
DELANEY DAVIDSON

FRI
NOV 28
10 PM
DOOR 8:30
\$12
age: 21+

DR. KNOW
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THE LEWD
GIRLS WITH GUNS

SAT
NOV 29
9 PM
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CHRIS STROFFOLINO
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MEDIUM ALUMNI
ex Bored & Ashamed
MAKE ME

TUE
DEC 2
9 PM
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ALL AGES

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THE BOTTICELLIS
THE OLD-FASHIONED WAY • MY FIRST EARTHQUAKE

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THE FEDERALISTS • THE MIGHTY

Sat 12/6
GOD IS AN ASTRONAUT
THE FREQUENCY • GLACIERS

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WED 11/26	THE POPE OF YES FERTILE CRESCENT	
THU 11/27	THANKSGIVING BAR OPENS AT 9:00PM	9PM
FRI 11/28	HEY THREE EYES AUNT DRACULA ROOM FOR A GHOST	9:30PM \$7
SAT 11/29	LES HORMONES PERSONAL & THE PIZZAS WILD THING	9:30PM \$5
SUN 11/30	DJ NECK	9PM FREE
MON 12/1	PUNK ROCK SIDESHOW W/DJ TRAGIC & DUCHESS OF HAZARD	10PM FREE
TUE 12/2	DJ JEN SCHANDE	9PM FREE
WED 12/3	SATURN RETURNS PEOPLE PEOPLE	9PM \$5
THU 12/4	DUB TRIO (IPECAC) MIDDLE CLASS RUT THE ATOMIC BOMB AUDITION	9PM \$10
FRI 12/5	LOVE IS CHEMICALS MIST & MAST WE IS SHORE DEDICATED	9:30PM \$7
SAT 12/6	TUSSLE JONAS REINHART EXPLODE INTO COLORS	9:30PM \$7
SUN 12/7	MODERN TIMES BOOKSTORE BENEFIT WITH TOP CRITTERS MUST I LOSE A LIMB REPTIEL (EX-THREE MORE SHALLOWS) PARKER FROST	6PM \$ SLIDING SCALE 9PM \$6
TUE 12/9	THE FAMILY CURSE GRAVES BROTHER DELUXE CHINESE BOOKIE	



LIVE SHOWS CALENDAR

All shows are free & all ages welcome!
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Thursday, Nov. 27 • Closed

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94117 Madrone Lounge. 2pm-midnight, free. With board games, BYO food, videos, and movies, it's just like your living room, if your living room had a full bar.
Punk Rock Sideshow Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.
Risky Mondays 222 Club. 10pm, free. Risky Business DJ crew and guests spin hip-hop, switching up musical themes weekly.
Roccapulco 7pm. Salsa lessons each week.
Salsa Lunes Café Cocomo. 7:30pm, \$3-7. Salsa lessons and dance party.
SF MunDaze Stud. 9pm-2am. An LGBT hip-hop

party spun by DJ Page Model.
Sex, Sexx, and More Sexxx Delirium. 10pm-2am, free. Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv.
Smokestack Laszlo. 9pm. R&B, soul, and rock 'n' roll.

TUESDAY 2

ROCK/BLUES/HIP-HOP

"Baghdad by the Bay December Showcase" Red Devil Lounge. 8pm, \$10. With Evolution Control Committee, BeatBeat Whisper, Vitamin Party, Raised by Robots, and Greening.
Blitzen Trapper, Parson Red Heads, Mt. St. Helens Vietnam Band Independent. 8pm, \$14.
Jonah Matranga, Kevin Seconds, Christopher Fairman Café du Nord. 8pm, \$10.
Sea and Cake, Uglysuit Great American Music Hall. 8pm, \$19.

DANCE CLUBS

Adrian Voda. 9pm-2am. Salsa, merengue, electronic beats, and more.
Alcoholocaust Presents Argus Lounge. 9pm, free. DJ Alcoholocaust, Mackiveli, and Taypoleon spin old school punk and other gems.
Ay Karamba Glas Kat. 7:45pm-1:45am. Live salsa bands, Latin DJs, and dancing.
Change the Beat Madrone Lounge. 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats. With rotating DJs and live musical guests.
The Clap Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am. Power pop, glam rock, Eurowave, rock, disco, and electro.
Coco Rico Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.
Da Showcase Club Six. 9pm-2am, \$5. Local MCs and DJs hip-hop on and on till the break of dawn.
Drunken Monkey Annie's Social Club. 9pm-2am,

free. Rock 'n' roll for inebriated primates like you.
Harry Denton's Starlight Room 8pm. With the Fred Ross Project and DJ Dave Gillis.
The Headphone Mix Delirium. 10pm-2am, free. A rock 'n' roll party presented by Alabaster Adams and Miss Rye.
Hoodies-N-Heels Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.
Levende Lounge 5pm-2am, free. Downtempo and deep house.
Lost and Found Make-Out Room. 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends.
Monkey Funk Lingba Lounge. 8pm, free. Hip-hop and downtempo with Devlin and friends.
Next Level Beauty Bar. 10pm-2am, free. Hip-hop, dance rock, roller skate jam, rock 'n' roll, and post-punk.
Nickie's 9pm, \$5. Middle Eastern remixes.
Phuturo Underground SF. 10pm-2am, \$5. Some next-level shit with Rando, 4Real, Genome, Raise,

Microphone, and MC Duh.
Return to Your Raices Voda. 9pm-2am. Salsa, merengue, electronic beats, and more.
Rock N Roll Tuesdays El Rincon. 8pm-2am. Live bands plus DJs.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenn Kravitz.
Scenario Cellar, 685 Sutter; 441-5678. 10pm-2am. DJs Scotty Fox and MCD spin late '80s and early '90s hip-hop.
Shelter Underground. 9pm, \$5. Drum 'n' bass, jungle, breaks, and more.
Soul Afrique John Collins, 90 Natoma; 543-BARR. 9pm-2am, free. R&B, soul, reggae, Latin, and soulful house with DJ Rascue and rotating residents Madison, Wizzkey, and Marcella.
Suspect Icon Ultra Lounge. 10pm-2am. Roberta spins hip-hop mashups.
Taboo Pink. 10pm-2am, \$5. With David Harness and guests. **SFBG**

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SFMOMA is an exploratorium, thanks to the exhibition “Brought to Light,” which includes Arthur E. Durham’s 1863-65 photos of a flea and a fly (left, top and bottom), and Edward L. Allen’s and Frank Rowell’s 1876 photo of the moon (center). The museum gives people a chance to journey from the 19th century to now with the “The Art of Participation,” which includes work by Erwin Wurm (right).

PHOTO OF “ART OF PARTICIPATION” INSTALLATION BY IAN REEVES



Story of the eye

“Brought to Light” charts science and the modern gaze

By Erik Morse

> a&eletters@sfbg.com

In “Brought to Light: Photography and the Invisible,” SFMOMA associate curator of photography Corey Keller assembles an exciting encyclopedia of daguerreotypes, photographs, and X-rays to reconstruct and demonstrate the 19th century education of the eye. Separated into species of work (microscopy, telescopic, electricity and magnetism, motion studies, X-rays, and spiritualism) and sub-sectioned into various flora and fauna, “Brought to Light” has the distinct feel of a fin de siècle terrarium or medical amphitheatre — a suitable mise-en-scene for the subject matter.

By way of prologue, “Brought to Light” details the emergence of the improved optical technologies and positivist sciences — largely indebted to French theorist Auguste Comte — that set the stage for a “Copernican revolution” by the latter half of the 1800s. The resulting impact was first felt in the discipline of astronomy, when detailed images of the moon appeared to an astonished public courtesy of George Phillips Bond and Samuel Humphrey.

Though these lunar photographs proved unprecedented in capturing the collective imagination, the scientific community was quick to shift its classificatory gaze to the molecular universe. Early photomicrographers Alfred Donné and Auguste-Adolphe Bertsch

experimented with new chemical exposures to produce startling images of diatoms, insects, and human cells. Eadweard Muybridge and Étienne-Jules Marey ossified high-speed events through stop-action “chronotypes,” thereby converting temporal mysteries — such as the arc of a cannonball, or the positioning of a racehorse’s legs in mid-stride — into a visual experience. By century’s end, Wilhelm Conrad Röntgen had successfully transmogrified the living human body into a ghostly apparition through his discovery of the X-ray.

So influential was technical culture upon the epistemological discourse of the period that the roving gaze of the scientist had insinuated itself into the collective perception of the laymen. As the astronomer Pierre Jules César Janssen prophetically pronounced in 1877, the photography plate had supplanted human vision to become the “true retina.” Always intriguing, “Brought to Light” tells the story of a moment in history when the rational world suddenly plunged into its subterranean counterpart, redefining the story of the eye. **SFBG**

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ART STAR FOR A DAY

Any retrospective of participatory art is a curatorial gamble that raises a host of questions. How do you encourage engagement? How do you physically display and arrange pieces that depend on the viewer’s actions, interactions, or interpretations? And how broadly do you define participation?

SFMOMA curator of media arts Rudolf Frieling has recognized and embraced such risks in organizing the timely survey “The Art of Participation: 1950 to Now.” The payoff is an open-ended terrain that is alternately challenging, gimmicky, and surprisingly fun. Critic Lucy R. Lippard loosely defined ‘60s and ‘70s conceptual art as “work in which the idea is paramount and the material form is secondary, lightweight, ephemeral, cheap, unpretentious and/or ‘dematerialized’.” This definition can double as a nice general description for many of the pieces Frieling has selected.

Formative minimal, conceptual, and Fluxus experiments fill the exhibit’s first two galleries. Many are embodied by photographic or filmed documentations of actions, such as Yoko Ono’s *Cut Piece* (1965). Others involve a notable absence of action — as with John Cage’s infamous *4’33”* (1952), here represented by the double-whammy visual pun of David Tudor’s blank transcription of the score and the unattended piano the piece is performed on daily.

Some artists within “The Art of Participation” directly solicit input, although it should be said that browsing online art in a museum is kind of a drag when there’s so much else to see. Reproductions of Lygia Clark’s ‘60s dialog objects allow viewers to physically explore what the artist calls “tactile propositions.” An elderly couple generated some unintentional comedy when trying on Clark’s Terry Gilliam-esque, two-headed 1968 viewing apparatus *Dialog: Goggles*. Erwin Wurm’s delightful *One Minute Sculptures* (1997) double dares viewers to join the ranks of his subjects — photographed in varying fantastic and ridiculous situations that involve household objects — by following microscopic posing instructions scrawled on a white platform and the gallery walls.

The accumulated scuffs and scrapes of past visitors’ attempts at becoming art that surround *One Minute Sculptures* brought to mind Cage’s comment that Robert Rauschenberg’s *White Paintings* (1951) — which inspired *4’33”* and are displayed near the perpetually silent piano — are “airports for dust and shadow.” So, too, is the museum in the age of electronic reproduction, as more and more people participate in aesthetics via YouTube and Flickr. “The Art of Participation” recognizes and democratically celebrates this shift, even as it sometimes stubbornly clings to old, institutional habits and material objects. **(Matt Sussman)**

THE ART OF PARTICIPATION: 1950 TO NOW

Through Feb. 8, 2009, \$7-\$12.50

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“Bending the Word/MATRIX 226” and “Martha Colburn’s Collage Animations”

► **PREVIEW/REVIEW** After a foray into the spirit-swindling zines and quilts of Olivia Plender that provide the other highlight of Berkeley Art Museum’s latest installment in the MATRIX series, it’s best to venture into the exhibition’s darkened back room, sink into a beanbag chair, and soak up the kinetic collage animation of Martha Colburn. Those beanbags, so different from the hard, backless blocks that art spaces and artists usually offer as places to sit, are an invitation to watch Colburn’s looping short film *Myth Labs* over and over — a worthwhile endeavor, since you could notice new things on your 20th dance with its blitz of religious, historical, commercial, and (oh yeah, before I forget) human imagery.

Rain clouds rain yet more rain clouds within just a single second-long burst of *Myth Labs*, which charts a tempestuous world where cops continually threaten to shoot whomever they encounter — cute kitties or Christ-like black men — in the face. Gunfire isn’t the only shooting going on, since the title of Colburn’s movie puns off of meth labs. The pairing of that literally explosive material with her animation is an apt one: as ever, her images erupt across the screen in rightward pans that no live action camera could capture. Beginning with battles between pilgrims and justifiably outraged and confused Indians, Colburn’s eight-minute version of American history is cinema as convulsive as its subject matter.

In an extension of the Berkeley Art Museum show, Pacific Film Archive is presenting a night with the artist and filmmaker. Though Colburn is most associated with Baltimore these days, it’s a homecoming of sorts, since she did time in the Bay Area in the 1990s, forging ties with fellow filmmakers at Other Cinema and collaborating since with Deerhoof. Spanning from 1995 to 2008, the hour-long program should be a decent representative look at the work of one of the best collage artists and animators in a post-Harry Smith world. (Johnny Ray Huston)

BENDING THE WORD/MATRIX 226 Through Feb. 8, 2009, free–\$12. Wed.–Sun.,

11 a.m.–5 p.m. Berkeley Art Museum, 2626 Bancroft, Berk. (510) 642-0808, www.bampfa.berkeley.edu

MARTHA COLBURN’S COLLAGE ANIMATIONS Tues/2, 7:30 p.m.; \$5.50–\$9.50.

Pacific Film Archive, 2575, Bancroft, Berk. (510) 642-0808, www.bampfa.berkeley.edu

Art listings are compiled by Johnny Ray Huston. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

Cartoon Art Museum 655 Mission; CAR-TOON. Tues–Sun, 11am–5pm. \$6, \$4 students and seniors, \$2 for ages 6 to 12, free for five and under and members. “From Richie Rich to Wendy the Witch: The Art of Harvey Comics.” Original art from Harvey Comics, including Casper, Hot Stuff, Sad Sack, and Little Dot. Through Nov 30. “Small Press Spotlight on Brianna Miller.” Works by the creator of *Still, Walk Like Tall Birds*, and *Catch Me If*. Through Sun/30.

Contemporary Jewish Museum 736 Mission; www.thecjm.org. Mon–Tues, Fri–Sun, 11am–5:30pm; Thurs, 1–8pm. \$10, \$8 seniors and students, free for 12 and under and members. “In the Beginning: Artists Respond to Genesis.” Works by contemporary artists alongside classics by Marc Chagall, Giovanni Battista Tiepolo, and others. Through Jan 4, 2009. “John Zorn Presents the Aleph-Bet Sound Project.” Sound pieces by Laurie Anderson, Chris Brown, Erik Friedlander, Lou Reed, and Terry Riley, each based on a letter of the Hebrew alphabet. Through Jan 4, 2009. “Warhol’s Jews: Ten Portraits Reconsidered.” Another look at Warhol’s 1980 series. Through Jan 25, 2009.

De Young Museum Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750–3600. Tues–Sun, 9:30am–


CONTINUES ON PAGE 46 »



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On **NOV. 20TH**, the Hellraisers converged on Kezar Pub in the Upper Haight to watch the **PITTSBURGH STEELERS** kick the **CINCINASTY BENGALS'** asses at our last happy hour of 2008! Our readers & fans enjoyed ice-cold beer specials, took our Steelers Quiz to win a DVD of Wall-E, and noshed on some of the tastiest wings in town!

We'll see you in 2009 when we once again bring you our Hellraiser Happy Hours to the hottest venues in the Bay Area!

More pics at www.flickr.com/sfguardianphotos!



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MUSEUMS

CONT>>

5:15pm (Fri, 9:30am-8:45pm). \$10, \$7 seniors, \$6 for ages 13 to 17 and college students with ID (free first Tues). **“Martin Puryear Prints.”** Experimental prints by Martin Puryear. Through Jan 11, 2009. **“In the Name of God: War, Religion, and the Reliquaries of Al Farrow.”** Solo show. Through Feb 15, 2009. **“Yves Saint Laurent.”** Mammoth retrospective. Through April 5, 2009. **“The Fauna and Flora of the Pacific.”** Mural by Miguel Covarrubias. Ongoing. **San Francisco Museum of Modern Art** 151 Third St; 357-4000. Mon-Tues, Fri-Sun, 11am-5:45pm; Thurs, 10am-8:45pm. \$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6-8:45pm). **“246 and Counting: Recent Architecture + Design Acquisitions.”** Items acquired since curator Henry Urbach joined the staff in Sept 2006. Through Jan 4, 2009. **“Brought to Light: Photography and the Invisible, 1840-1900.”** Scientific photos from the 19th century. Through Jan 4, 2009. **“Double Down: Two Visions of Vegas.”** Video works by Olivo Barbieri and Stephen Dean. Through Jan 4, 2009. **“Martin Puryear.”** Solo retrospective. Through Jan 25, 2009. **“The Art of Participation: 1950 to Now.”** Thematic exhibition devoted to participatory art. Through Feb 8, 2009. **Yerba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues-Wed, Fri-Sun, noon-5pm; Thurs, noon-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). **“The Gatherers: Greening Our Urban Spheres.”** Group exhibition with public programs. Through Jan 11, 2009.

BAY AREA

Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm (first Fri, 10am-9pm); Sun, noon-5pm. \$8, \$5 seniors and students (free second Sun). **“Evolution of a Sacred Space: Días de los Muertos 2008.”** Guest curated by Fernando Hernández. Through Tues/2. **“L.A. Paint.”** Works by 11 Southern California artists. Through March 8, 2009. **“The Art and History of Early California.”** The story of California from the first inhabitants through the Gold Rush. Ongoing. **UC Berkeley Art Museum** 2626 Bancroft Way, Berk; (510) 642-0808. Wed-Sun, 11am-5pm. \$4-8 (free first Thurs). **“Mahjong: Contemporary Chinese Art from the Sigg Collection.”** Four decades of Chinese art. Through Jan 4, 2009. **“Bending the Word.”** Reinterpretations of shared narratives by Martha Colburn, Patricia Esquivias, Olivia Plender, and Tris Vonna-Michell. Through Feb 8, 2009.

GALLERIES

OPENING

Café Royale 800 Post; 441-4099, www.caferoyal-sf.com. Mon-Thurs, Sun, 4pm-midnight; Fri-Sat, 4pm-2am. “Diluvium,” art by David Ball. Mon/1 through Dec 31. **GLBT Historical Society** 499 Casto; 777-5455. Daily, 11am-7pm. “Passionate Struggle: Dynamics of San Francisco’s GLBT History,” historical exhibit. Wed/26 through Jan 31, 2009. **79 Gallery** 79 New Montgomery; 618-6305. Mon-Fri, 9am-6pm; Dat, 9am-5pm. “Magical Italy Show,” group show by Academy of Art students (reception Dec 4, 5:30-7:30pm). Mon/1 through Jan 2, 2009. **Varnish Fine Art** 77 Natoma; 222-6131. Tues-Fri, 11am-11pm; Sat, 1-5pm. “Vehicles of Emancipation,” paintings by the Oyster Pirate Workshop (reception Dec 4, 7-10pm). Tues/2 through Jan 10, 2009.

BAY AREA

Berkeley Artisans Various venues; (510) 845-2612. Sat-Sun, 11am-6pm. “Berkeley Artisans Holiday Open Studios,” group event. Sat/29 through Dec 21. **Bridge Store Gallery** 23 Maine, Richmond; (510) 233-3348. Call for hours. “Jazz to End Global Warming,” art by Suzanne Cherney (reception Sun/30, 3-6pm). Sun/30 through Jan 15, 2009. **Donna Seager Gallery** 851 4th St, San Rafael; 454-4229. 11am-6pm, Tues-Sat; 1-5pm, Sun. “Why Not?” paintings by Michael Cutlip; “Books,” work by Carl and Marie C. Dern (reception Dec 12, 6-8pm). Tues/2 through Jan

15, 2009. **O’Hanlon Center for the Arts** 616 Throckmorton, Mill Valley; 388-4331. Tues-Sat, 10am-2pm; and by appt. “Invoking Spirit,” juried show (reception Tues/2, 6-8pm). Tues/2 through Dec 30. **Pizzichello-Gordon Glass** 2680 Union, Oakl; (510) 832-8380. Call for hours. Holiday exhibit. Fri/28 through Dec 13. **Point Reyes Open Studios** Various venues; 456-1739. Call for hours. Annual event. Fri/28 through Sun/30. **Rockridge Library Gallery** 5366 College, Oakl; (510) 597-5017. Call for hours. Group show. Tues/2 through Dec 30. **Suzuki Studio** 2240 Grant, Berkl; (510) 849-1427. Sat-Sun, 11am-6pm. Art by Lewis Suzuki. Sat/29 through Dec 21.

ONGOING

688 Gallery 688 Sutter; 346-4549. Mon-Fri, 9am-6pm; Sat, 9am-5pm. “Book Arts,” group show. Through Jan 2, 2009. **Academy of Art University Galleries** 625 Sutter; 274-2229. Mon-Fri, 8am-5pm; Sat, 10am-5pm. “Society for Photographic Education,” group show. Through Mon/1. **Adobe Books Backroom Gallery** 3166 16th St; 864-3936. Daily, 10am-10pm. “The Circus (In My Mind) is in Town,” art by Randolph Colosky. Through Dec 12. **ArtHouse Gallery** 1360 Mission; 821-1145. Call for hours. “Goodman 2,” group show for live-work artist building. Through Jan 23, 2009. **Baer Ridgway Exhibitions** 172 Minna; 777-1366. Call for hours. “Seasick,” new work by Wolfgang Ganter. Through Jan 3, 2009. **Cain Schulte Contemporary Art** 101 Townsend, suite 207; 543-1550. Tues and Fri, 11am-6pm; Wed-Thurs, 11am-5pm; Sat, noon-4pm. “Molecular Vision,” new mixed media paintings by Klari Reis. Through Dec 23. **Catharine Clark Gallery** 150 Minna; 399-1439. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. “Bomb Landscape,” art by Josephine Taylor. Through Jan 3, 2009. **Don Soker Contemporary Art** 49 Geary, suite 418; 291-0966. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. “Rise Above,” solo show by Jesse Gottesman. Through Jan 3, 2009. **Electric Works** 130 Eighth St; 626-5496. Mon-Fri, 10am-6pm; Sat, 10:30am-5:30pm. “Equilateral,” works by Michelle Blade, Ana T. Fernandez, and Julie Rofman. Through Wed/26. **Elins Eagles-Smith Gallery** 49 Geary, suite 520; 981-1080. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. “The Metaphysics of Landscape,” mixed media paintings by Timothy McDowell. Through Dec 6. **Fraenkel Gallery** 49 Geary, 981-2661. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. “Richard Avedon: Performance,” photographs. Through Thurs/27. **Galería de la Raza** 2857 24th St; 826-8009. Tues, 1-7pm; Wed-Sat, noon-6pm. “ECDISIS,” sculptural works by Ana Teresa Fernandez. Through Jan 10, 2009. **Gallery Paule Anglim** 14 Geary; 433-2710. Tues-Fri, 10am-5:30pm; Sat, 10am-5pm. “Found Objects,” work by Lynn Hershman Leeson; “Media Van v.08,” work by Ant Farm. Through Sat/29. **Gallery 16** 501 Third St; 626-7495. Mon-Fri, 9am-5pm; Sat, 11am-5pm; and by appt. “The Personal Hiking Project,” solo show by Carol Selter. Through Dec 31. **Gallery Three** 66 Sixth St; 931-8035. By appt. only. “Smokem If You Gotem,” work by Erik Foss. Ongoing. **Gregory Lind Gallery** 49 Geary; 296-9661. Tues-Sat, 10:30am-5:30pm. “Landlord White,” new work by Sarah Bostwick. Through Sat/29. **Hosfelt Gallery** 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. “One for Another,” installation by Jonathan Brand; “Whiteout,” paintings by Jutta Haeckel. Through Dec 6. **Jack Hanley Gallery** 395 Valencia; 522-1623. Tues-Sat, 11am-6pm. “Assembly Instructions,” work by Alexandre Singh. Through Sat/29. **Jenkins Johnson Gallery** 464 Sutter; 677-0770. Tues-Fri, 10am-6pm; Sat, 10am-5pm. “Carrara,” photography by William Wylie; “The Figure in Context,” paintings by Ben Aronson. Through Dec 6. **John Berggruen Gallery** 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm. “Fear Rules,” new paintings by William T. Wiley. Through Dec 6. **Linn Gallery** 292 Townsend; 977-1300. Wed-Sat, 11am-5:30pm; Sun, 9am-3pm. “Illiterature,” textual group show curated by

Mark Carter. Through Jan 3, 2009. **Lincart** 1632C Market; 503-1981. Tues-Sat, noon-6pm; and by appt. “Pulso,” new paintings by Fernando Rascon; “Clever Drawings from Jack McLean’s Tiny Notebook,” new drawings. Through Dec 6. **Marx and Zavattero** 77 Geary, second floor; 627-9111. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. “The Impact Curve,” art by William Swanson. Through Dec 24. **Micaëla** 49 Geary; 551-8138. Tues-Sat, 10:30am-5pm. “Winter Salon 2008,” group show. Through Jan 10, 2009. **Needles and Pens** 3253 16th St; 255-1534, www.needles-pens.com. Daily, noon-7pm. “Stolen Land,” solo show by Other aka Troy Lovegates. Through Dec 31. **NOMA Gallery** 80 Maiden Lane, third floor; 391-0200. Wed-Sun, 11am-6pm. “Abstracted Realities,” group show. Through Dec 15. **Patricia Sweetow Gallery** 77 Geary, mezzanine level; 788-5126. Tues-Sat, 10:30am-5:30pm. “Afro Cosmonaut/Alien,” work by Jefferson Pinder; “Dig It!,” work by David Huffman. Through Dec 6. **Queen’s Nails Projects** 3191 Mission; 648-4564. Sat, noon-5pm; and by appt. “Mary Kelly // Kelly Barrie,” two-person video show. Through Dec 31. **Ratio 3** 1447 Stevenson; 821-3371. Wed-Sat, 11am-6pm. “ODO,” work by Lutz Bacher. Through Dec 13. **Rena Bransten Gallery** 77 Geary; 982-3292. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. “Paper Trails,” photographs by Vik Muniz. Through Sat/29. **Robert Tat Gallery** 49 Geary; 781-1122. Tues-Sat, 11am-5:30pm; and by appt. “The Small Pictures,” contact prints by Ruth Bernhard. Through Jan 17, 2009. **Shooting Gallery** 839 Larkin; 931-8035, www.shootinggalleriesf.com. Tues-Sun, noon-7pm. “The Secret History of Kiss,” new works by Ron English. Through Dec 6. **Skylight Gallery** San Francisco Public Library, Main Library, 100 Larkin, sixth floor; 557-4277. Mon, Sat, 10am-6pm; Tues-Thurs, 9am-6pm; Fri, noon-6pm; Sun, noon-5pm. “Afghanistan 1970-1975: Images From an Era of Peace,” photos by Joseph N. Hoyt. Through Jan 18, 2009. **Southern Exposure** 417 14th St; 863-2141. Thurs-Sat, noon-6pm. “Daniel Nevers,” artist in residence. Through Dec 13. **Stephen Wirtz Gallery** 49 Geary; 433-6879. Tues-Fri, 9:30am-5:30pm; Sat, 10:30am-5:30pm. “A Road Divided,” photography by Todd Hido. Through Dec 20. **Steven Wolf Fine Arts** 49 Geary, suite 411; 263-3677. Tues-Sat, 11:30am-5:30pm. “Shadow on the Green,” work by Theresa Ganz; “Mosanto’s Workshop,” work by Jon Brumit. Through Dec 23. **Triple Base** 3041 24th St; 643-3943. Thurs-Sun, noon-5pm; and by appt. “Dream With Everything That Fades Away,” work by four artists. Through Dec 20. **Walter and McBean Galleries** San Francisco Art Institute, 800 Chestnut; 749-4563. Tues-Sat, 11am-6pm. “Conflict Resolution,” work by Teddy Cruz and Pedro Reyes. Through Dec 13.

BAY AREA
Caldwell Gallery 400 County Center, Redwood City; (650) 591-2101. Mon-Fri, 9am-5pm. “Familiar Places Revealed,” digital photo murals by Barbara Kossy. Through Dec 31. **Forthrite Printshop** 5857 San Pablo, Oakl; (510) 923-1544. “From Now On,” drawings by David Wilson. Ongoing. **Johansson Projects** 2300 Telegraph, Oakl; 999-9140. Thurs-Sun, noon-6pm; and by appt. “Tickling Thicket,” constructions and installations by Katy Stone and paintings by Yvette Molina. Through Dec 13. “Collapsitalem,” holiday sale show. Through Jan 2, 2009. **Louie Meager Art Gallery** 43600 Mission, Fremont; (510) 979-7916. “The Plumed Serpent,” installation by David Tomb. Through Dec 20. **Mills College Art Museum** 5000 MacArthur Blvd, Oakl; (510) 430-2164. Tues, Thurs-Sat, 11am-4pm; Wed, 11am-7:30pm; Sun, noon-4pm. “The Offering Table: Women Artists from Korea,” group show of seven Seoul artists; “As Long As You and I Will Live,” works by Ginger Wolfe-Suarez. Through Dec 7. **Pro Arts** 550 Second St, Oakl; (510) 763-4361. Tues-Sat, noon-6pm; Sun, noon-5pm. “NIAD at 25,” retrospective show. Through Jan 15, 2009. **Rowan Morrison Gallery** 330 40th St, Oakl; www.rowanmorrison.com. Wed-Sat, 11am-6pm; and by appt. “The Cabinet II,” prints by Samantha Lautman, Anne M. Simson, and Patrick Roew. Through Dec 21. **SFBG**

stage

Perfecto: The hip-hop dance champs of Flawless got a leg up on the competition.



Let the rhythm hit 'em

Swift moves and new feats at the San Francisco Hip Hop DanceFest

By Rita Felciano

> a&eletters@sfbg.com

REVIEW The exuberance bouncing off the walls of the Palace of Fine Arts at the Nov. 22 opening of the 10th annual San Francisco Hip Hop DanceFest probably kept the audience in a buoyant mood well beyond the theater. These young dancers — and hip-hop is still primarily a young person's art — presented a show that was sassy, skilled, and a hoot to boot.

Artistic director Micaya has developed a dual approach to programming, and it works. She showcases local hip-hop schools that are worthy of exposure and that bring in audiences, and features them with professionals who, increasingly, may come from abroad. This year, in its infinite wisdom, the US Department of Homeland Security denied visas to dancers from Russia and the Netherlands.

Still, the DanceFest carried on. By their very nature, the school performances are ensemble-oriented. To watch these dancers is to be drawn into the sheer joy of what they are doing. Split-second timing and constantly shifting relationships within the group compensate for the relative simplicity of the individual steps. The whole, with its sense of interlocking gears, is held together by a sometimes almost militaristic discipline. Yet the

format is flexible enough to showcase individual talent.

The DanceFest also gauges hip-hop's ongoing evolution. Having started in the '70s as a popular expression — urban folk dancing rooted in African and African American practices — hip-hop has been moving from the streets to the theater, from the community center to the concert hall. Whether that means that hip-hop will lose its grounding in pop culture remains to be seen. It probably has already. But there are gains.

Returning to this year's festival with their mesmerizing *HipHop/Beehop* was the first-rate MopTop Music and Movement from Philadelphia. Two years ago they took on the founding fathers. Last year it was *The Wizard of Oz*. This time they brought a fabulously slinky vision of a hot night on the town. With Buddha Stretch and Mr. Valentine in zoot suits and rakishly tilted hats, and Uko Snowbunny and B-girl Bounce in flouncing minis, they were a marvel of strutting control, flashing showmanship, and barely contained heat. Flawless' *Manipulation* was indeed flawless in the way its two ingenious dancers — dressed in metallic hats and jackets under black lights — sent currents of energy into each other's bodies, both to support and to control. It's no surprise that

they were the UK's World Hip Hop Dance Champions in 2006. Another champion was one-man wonder, veteran hip-hopper Popin Pete from Electric Boogaloos. With appropriate wigs on hand, he unfolded popping's history in one smooth take — from a vibrating '70s style, to raucous '80s moves, to today's elegant, dinner-jacket-clad incarnation.

Breaksk8 Dance Crew from Indiana, on rollerblades, disappointed. While somewhat impressive for their technical skills, they performed *This Is How We Roll* with a studied nonchalance that was off-putting. Also new to the festival was the all-male Formality group from San Diego. Their well-performed *Players Club* had the energy of a traffic jam and stood out in its fresh use of arm gestures. SoulSector turned out to be the only company interested in exploring hip-hop's capacity to delve into deep issues: their *Reinvention: Headhunters* was a tough examination of militarism and war.

There was much to enjoy in the studio-based ensembles — the clean and swift U.F.O. Movement among them. Sunset's smartly staged and hilarious *Toonz* dressed its dancers as *Looney Tunes* characters. Its smallest elementary-school-age dancers, of course, got the biggest applause. If this year's DanceFest proves one thing, it's that the artists have barely begun to scratch the surface of the genre's potential for entertaining and thought-provoking dance. Now if we can just get Homeland Security off their backs ... **SFBG**

SINGLES PARTIES

- NOV 28** Thanksgiving Wine Tasting Party, Pleasant Hill
- NOV 29** Thanksgiving Lock & Key Dance, Millbrae
- DEC 1** North Bay Holiday Mixer & Dance, Santa Rosa
- DEC 5** Young Single Professionals Mixer, Santa Clara
- DEC 6** Marin Holiday Dance, San Rafael
- DEC 9** Waterfront Holiday Mixer, Sausalito
- DEC 12** Solano Holiday Dance, Vallejo
- DEC 15** Tri-Valley Christmas Mixer, Pleasanton Hotel
- DEC 19** SF Peninsula Christmas Dance, San Mateo
- DEC 20** Christmas Art & Wine Tasting, San Francisco
- DEC 26** Pre-New Years Eve Party, Palo Alto

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Do you ever take video footage on your camera or cell phone when you go out? **The Disposable Film Fest** and **SF Bay Guardian** are putting together a film showing off your night out in the Bay Area and we want your clips! Whether you're getting ready, getting funky, getting carded, getting down, getting buzzed, or getting off...whip out that cam and get it on video! In return, you'll be entered to win guest list privileges at the hottest venues in the San Francisco Bay Area!

No need to add fancy transitions or edits, we'll make it all pretty for you. Just follow these easy steps and if we use your footage, we'll give you a credit... PLUS you could see it premiere at the Guardian's exclusive, industry-only Winter 2008 Scene Celebration and Launch Party!

1. Log onto vimeo (if you don't have an account spend 5 seconds, you won't be sorry!) at vimeo.com/sign_up
2. Join the DFF Footage Free For All group (vimeo.com/groups/dff)
3. Upload your footage
4. On your video page, click "Add" on the right, find the DFF/Guardian Scene group and check the box.
5. That's it!

If you have any questions (how to get video off your camera, how to find the group, etc) drop us a line at info@disposablefilmfest.com...if you haven't taken footage yet, bring your camera out with you this weekend, capture some video, and send it to us!



The Velveteen Rabbit

» PREVIEW Some traditions are just too good to give up. I can forgo most holiday customs, except for singing carols, *The Nutcracker*, and a Tom and Jerry with lots of nutmeg and rum, preferably drunk from properly labeled china cups. Another, a peculiar San Francisco tradition is ODC/Dance's *The Velveteen Rabbit*. It has proved remarkably sturdy and remains quite irresistible.

You'd think at a time when kids are growing up with *anime* and Nintendo games, there would be little interest in a story about a sawdust-stuffed rabbit and 10-foot-tall nanny who brooks no nonsense in the nursery. Yet KT Nelson's 22-year-old adaptation of Margery Williams' 1922 classic, with its whiff of upper-class British propriety, has not lost one iota of its charm. Nelson choreographed it when her son was young. Maybe that helped with the inspiration.

Another reason is that right from the beginning, ODC went for top quality in its choice of its collaborators. They could barely afford children's author Brian Arrowsmith's costumes and design, but what an investment that turned to be. The combination of Geoff Hoyle's narration, Benjamin Britten's score, and Rinde Eckert's voice was inspired. By now ODC's dancers may be able to dance their roles in their sleep — but it doesn't show. They don the parts like a second skin and seem to enjoy themselves. Daytime performances, at 90 minutes, in a relatively small theater, should make *Rabbit* accessible even to the younger crowd. **(Rita Felciano)**

THE VELVETEEN RABBIT Fri/28-Dec. 14, call for times, \$15–\$45. Novellus

Theater, Yerba Buena Center for the Arts, 700 Howard, SF. (415) 978-2787,

www.ybca.org, www.odcdance.org

Stage listings are compiled by Kimberly Chun. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

Ben Franklin in Paris Eureka Theatre, 215 Jackson; 255-8207, www.42ndstmoon.org. \$24-42. Previews Fri/28, 2 and 8pm. Opens Sat/29, 6pm. Runs Thurs-Fri, 8pm; Sat, 6pm; Sun, 3pm; Dec. 6, 1pm; Dec 10, 7pm. Through Dec 14. Sidney Michaels' musical focuses on Ben Franklin's efforts get the US recognized as a sovereign nation.

The Great Puppet Bollywood Extravaganza SF Playhouse, Stage 2, 533 Sutter; 869-5384, www.un-scripted.com. \$10-20. Opens Fri/28. Thurs-Fri, 8pm; Sat, 3 and 8pm. (No show Dec 13.) Through Dec 20. The Un-Scripted Theater Company's puppets and people improvise a musical with an Indian flavor.

The Phantom of the Opera Orpheum Theatre, 1182 Market; 512-7770, www.shnsf.com. \$33-98. Opens Wed/26. Tues-Sat, 8pm; Wed, Sat-Sun, Fri/28, and Dec 26, 2pm; Dec 7, 7:30pm. (No performances Wed/26, 2pm; Thurs/27, and Dec 25; Dec 31 performance at 7:30pm.) Through Jan 4. Harold Prince directs Andrew Lloyd Webber's musical.

ONGOING

The America Play Thick House, 1695 18th St; 401-8081, www.thickhouse.org. \$15-30. Thurs-Sun, 8pm. (No performance Thurs/27.) Through Dec 14. Suzan-Lori Parks' play explores America's creative and destructive impulses.

» Angry Black White Boy Intersection for the Arts, 446 Valencia; 626-3311, www.theintersection.org. \$15-25 sliding scale. Thurs-Sun, 8pm. Through Sun/30. Dan Wolf's vigorous and inviting stage adaptation of Bay Area author Adam Mansbach's 2005 novel, *Angry Black White Boy*, might seem like an ideal instance, but in fact, although very entertaining, it rehearses a fairly familiar angle without moving much beyond it. Mansbach's satirical but searching story concerns a white Jewish suburban hip-hop enthusiast, Macon Detornay (Wolf), whose guilt-tinged identification with African American culture and corresponding aversion to the white mainstream has him uneasily straddling two worlds. Macon's guilt stems partly from a great-grandfather who, as a professional baseball coach, tormented the only black athlete who dared to hold his own on an all-white team. Macon's familial history is also, along with hip-hop, his bridge to dorm-mate and fellow Columbia University freshman Andre (Myers Clark), whom Macon arranges to live with after learning that Andre is the great-grandson of the same ballplayer his own ancestor victimized. While wisely concentrating on the ample humor in a story that's a bit contrived even for satire, director Sean San Jose and cast (all but Clark are members of hip-hop group Felonious) propel the action through a fluid, combustible mixture of music and movement, with sharp choreography

from Pinto. (Avila)

As Bees in Honey Drown New Conservatory Theatre Center, s25 Van Ness; 861-8972, www.nctcsf.org. Wed-Sat, 8pm; Sun, 2pm. (No performances Wed/26-Thurs/27) Through Dec 21. A successful gay twentysomething novelist catches the attention of a mysterious celebrity stalker.

Beach Blanket Babylon Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. \$25-78. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm; Wed/26, Dec 10, and 17, 5 pm; Dec 24, 2 and 5pm; Dec 31, 7 and 10:15pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.

La Boheme War Memorial Opera House, 301 Van Ness; 864-3330, www.sfopera.com. \$15-290. Fri/28-Sat/29, 8pm; Sun/30 and Dec 7, 2pm; Dec 2 and 4, 7:30pm. Through Dec 7. Quinn Kelsey and Brian Mulligan share the role of Marcello in San Francisco Opera's production.

Dame Edna Everage Post Street Theatre, 450 Post, second flr; 771-6900, www.ticketmaster.com. \$55-78. Tues-Fri, 8pm; Sat, 3 and 8pm; Sun, 5pm. Through Jan 4. The icon reveals all in a new show as part of her "First Last Tour."

The Elixir of Love War Memorial Opera House, 301 Van Ness; 864-3330, www.sfopera.com. \$15-290. Wed/26, 7:30pm. San Francisco Opera presents Gaetano Donizetti's comedy, directed by James Robinson and showcasing soprano Inva Mula and tenor Ramon Vargas.

Evie's Waltz Magic Theatre, Building D, Fort Mason Center; 441-8822, www.magictheatre.org. \$15-45. Wed-Sat, 8pm; Sun, 2:30 and 7pm; Dec 3, 2:30pm. (No performances Wed/26-Thurs/27.) Through Dec 7. Gloria (Julia Brothers) and Clay (Darren Bridgett) have troubled teens on their hands. One is their son, Danny, the classic sensitive boy turned psycho, picked on at school, stuffed in lockers, saddled with a burdensome nickname ("The Duck," if you please), harried by imperfect and preoccupied parents, suspended for gun possession, and now taken to the hills above the family's patio with Strauss on the iPod and a high-powered rifle trained on mom and dad. The latter discover their own duck-like position when Danny's girlfriend (the mastermind behind Danny's wayward years) arrives grill-side in place of her alcoholic mother — scheduled for vegan barbeque and parental tete-à-tete-à-tete with Gloria and Clay — and announces the situation. Preposterously, lunch goes forward, with Evie spouting banalities (flagged by playwright Carter W. Lewis as both precocious and woefully representative: hence Evie's quip that denial isn't just a river in Mexico) and the parents proceed with a snarky discussion of childrearing and modern marriage amid bouts of blame and utterly tangential bickering. Meanwhile, offstage-Danny makes his ever-slight presence felt by the occasional felling of patio décor. In her directorial debut as Magic Theater's new artistic director, Loretta Greco assembles a first-rate cast whose delivery of Lewis's false-ringing, often ridiculous lines is, under the circumstances, heroic, but there's no question who the real hostages are. (Avila)

» The Last Yiddish Poet Traveling Jewish Theatre, 470 Florida; 292-1233, www.atjt.com. \$30-34. Thurs-Sat, 8pm; Sun, 2pm. Through Dec 14. Originally produced by Traveling Jewish Theatre in 1980 and now revived to lead off its 30th-anniversary season, this production is aptly peripatetic in structure as well as theme: two actors in vaudevillian comic getup (artistic director Aaron Davidman and TJT cofounder Corey Fischer, also the play's cocreator and half of the original cast) roam about a limbolike white-on-white set scattered with occasional detritus. The actors eventually mount a low stage within the stage, behind a row of modest footlights composed of painted tin cans, and amid knowing cornball lines they announce that they are speaking in "Yiddish" accents, despite not knowing Yiddish, so that the audience will recognize their Yankee selves as Jews. What follows is a reclamation of the language as a search for identity and authenticity, in several dramatic and musical modes and moods and in struggle with manifold forces of history, from assimilation to persecution to the blunt inconstancy of time itself. Director, cocreator, and TJT cofounder Naomi Newman admits in her program notes that reentering the play after many years was not as easy as expected. Much has changed with respect to the place of Yiddish in Jewish lives. There is a quality of hesitation in the updated staging, which undermines some of its poignancy, although the awkwardness disappears at key moments. (Avila)

Love, Humiliation and Karaoke Stagewerx Theater, 533 Sutter; www.enzolombard.com. \$20. Thurs, 8pm. Through Dec 18. Comedian W. Kamau Bell directs Enzo Lombard's solo comedy revolving around a karaoke machine run amok, new geni-

talia, deportation fears, and a long commute to a parking-lot rendezvous.

May Day Parade The Marsh, 1062 Valencia; 1-800-838-3006, www.brownpapertickets.com. \$15-35. Sat, 8pm. Through Dec 13. Wayne Harris' new one-man show focuses on his passion for marching bands.

No Parole The Marsh, 1062 Valencia; 1-800-838-3006, www.brownpapertickets.com. \$15-35. Thurs-Sat, 8pm (no shows Thurs/27 and Dec 4-5). Through Dec 13. No parole from family: that's the import of writer-performer Carlo D'Amore's title. Little that may prepare you for the multiple layers of meaning, unexpected twists, and constant identity slipping that comprise this sly, energetic narrative about a gay Peruvian-born son's turbulent relationship with his ailing mother. Having suffered a stroke, D'Amore's estranged mother has just moved into his Lower East Side apartment with him. Most of the intriguingly elliptical, episodic story consists of a series of flashbacks to D'Amore's exceptional childhood and the unconventional career of his romantic, self-destructive con artist of a mother, whom he incarnates with a loving conviction that makes her very much the central character in this multi-character play. It's anyone's guess just how semi this "semi-autobiographical" story is, but its theatrical chronicle, deftly conjured by the skillful and charismatic D'Amore before the bars of an invitingly open cell, comes over in great cinematic images like a black-box blend of Scorsese and Almodóvar. (Avila)

Of Mice and Men Actors Theatre of San Francisco, 855 Bush; 345-1287, www.actorstheatresf.org. \$34. Thurs-Sat, 8pm. Through Sat/29. Actors Theatre presents a staging of John Steinbeck's novel of hope and shattered dreams during the Great Depression.

Point Break Live! Fat City, 314 11th St.; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. \$25. Sun, 8pm. Ongoing. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

Shopping! the Musical Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpapertickets.com. \$25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

Squeeze Box The Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. \$22-35. Sat, 5pm; Sun, 7pm. Through Dec 14. While other kids longed for stardom and riches, writer-performer Ann Randolph says she dreamed of being a saint and getting on the cover of the *Missionary Gazette*. Many footloose years later she winds up working the graveyard shift at a Santa Monica shelter for mentally ill homeless women instead, barely making ends meet herself and in fact crashing half the time on the office couch. After several years of ministering at the margins, she's on the brink of thorough disillusionment when a budding romance with a shyly decorous composer-accordionist named Harold provokes what amounts to a little secular crisis of faith (not to mention a hysterically ingenuous accounting of one of the more off-putting sex scenes ever committed to the stage). If Randolph is way past identifying as even a wannabe saint, she's still got some of the attributes you might expect to find in one, like an indomitable ego, an unusual store of courage and compassion and, most important, a flawless instinct for the hilarious and naturally outrageous. They all come couched in a natural-born performer with a veteran's chops (she came up through the famed Los Angeles-based comedy group the Groundlings), giving her low-key, very funny, and surprisingly tender 75-minute Off-Broadway solo show (directed by Alan Bailey) a quiet sense of the miraculous. (Avila)

Two by Woody! The Custom Made Theatre, 965 Mission; 1-800-838-3006, www.custommade.org. \$10-25. Wed-Sat, 8pm. Through Dec 13. Custom Made presents two recent plays by Woody Allen: *Riverside Drive* and *Central Park West*.

What Mama Said about "Down There" Our Little Theater, 287 Ellis; 928-4060, www.celebrateclitoris.com. \$15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

The W. Kamau Bell Curve Climate Theater, 285 Ninth St; www.brownpapertickets.com. \$25 (bring a friend of a different race and get in two for one). Thurs-Sat, 8pm. Through Dec 13. (Also SF Playhouse Studio Theater, 533 Sutter; Jan 8-Feb 28, 2009; Thurs-Sat, 8pm.) Comedian W. Kamau Bell takes a witty, insightful look at race in the context of an election year that has brought new meaning to the words "White House."

BAY AREA

The Arabian Nights Berkeley Repertory Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.

berkeleyrep.org. \$13.50-71. Tues-Fri, 8pm; Wed, 7pm; Thurs and Sat, 2 and 8pm; Sun, 2 and 7pm. (No performances Thurs/27 and Dec 25; no matinees Dec 4, 13, and 20, and Jan 1; special 2pm performance and no evening performance Dec 24.) Through Jan 4, 2009. Mary Zimmerman writes and directs this adaptation of *The Book of the Thousand Nights and One Night*.

The Devil's Disciple Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.aurora-theatre.org. \$28-50. Wed-Sat, 8pm; Sun 2 and 7pm. Through Dec 7. The only George Bernard Shaw play to be set in America, this early work blasts the petty sanctimony of the religious righteous within the tense arena of the American Revolution. Although the hanging of a man convicted of treason in a sham trial is not generally considered a laughing matter, wily wordplay turns the plight of would-be martyr Dick Dudgeon (Gabriel Marin) into a comedy of errors. Mistaken for an upright Calvinist minister and arrested by the British as an example, Dudgeon, the village rogue, spars gamely in kangaroo court with the beleaguered General Burgoyne (Warren David Keith) of the occupying redcoat force, whose own wry lines elicit an unexpected sympathy for his own predicaments (being on the losing side of an ill-advised war for one, being surrounded on all sides by incompetents for another). The General's own sympathies lie more with the prisoner than with his fellow officers, which is made evident by Keith's suavely pointed performance as the real-life "Gentleman Johnny" Burgoyne. Marin's Dudgeon, the self-proclaimed "Devil's Disciple" displays a rashly bold contrarian's courage despite, or perhaps very much because of, the small-minded contempt shown him by his pious counterparts. (Gluckstern)

Mame Willows Theatre mainstage, 1975 Diamond, Concord; (925) 798-1300, www.willowstheatre.org. \$17-40. Fri-Sat, 8pm; Sun, 3pm; Sat/29, Dec 6, 13, 20, and 27, 2pm; Dec 3, 4, 10, 11, 17, and 18, 7:30pm; Dec 3, 10, and 17, 3:30pm; Sat/29 and Dec 6, 13, 20, and 27, 2pm. Through Dec. 28. **Miracle on 34th Street** Town Hall Theatre Company, 3535 School, Lafayette; (925) 283-1557, www.townhalltheatre.com. \$12-29. Thurs-Sat and Dec 23, 8pm; Sun and Dec 20, 23, 24, and 27, 2pm; Dec 21, 7pm. (No performances Dec 25-26.) Through Dec 28. A new Santa Claus hired for Macy's Thanksgiving Day Parade just might be Kris Kringle himself.

Nuncrackers: the Nonsense Christmas Musical Willows Cabaret at the Campbell Theatre, 636 Ward, Martinez; (95) 798-1300, www.willows-theatre.org. \$20-30. Wed-Thurs, 7:30pm; Fri-Sat, 8pm; Wed, 3:30pm; Sat, 2pm; Sun, 3pm. Through Dec 21. The Little Sisters of Hoboken grapple with Tchaikovsky in this play by Dan Goggin, who also directs.

The Seafarer Marin Theatre Company, 397 Miller, Mill Valley; 388-5208, www.marintheatre.org. \$10-55. Tues, Thurs-Fri, 8pm; Wed, 7:30pm; Sun, 7pm. Through Dec 7. Reveling in a Bay Area embrace, Irish playwright Conor McPherson (whose *Shining City* was just up at SF Playhouse) finds a first-rate harbor for his Seafarer at Marin Theatre Company. There artistic director Jasson Minadakis has brought together an exceptional cast of heavy-hitters to play a colorfully unexceptional crew of heavy drinkers, assembled round the poker table for a Christmas Eve debauch with special guest, the devil. Of course, no one knows the true identity of the dapper stranger in their midst (played with superb poise, convincing menace, and unexpected sympathy by Robert Sicular), except for the man whose soul he's come calling for (a brooding, tamped-down storm of emotions portrayed with understated perfection by Andy Murray). Although the setting is less than humble (J.B. Wilson's garish scenic design, with its rocky earthen walls, has the unintended quality of a theme park at work in it), the action is riveting, thanks to McPherson's deceptively easy style and five exceptionally enjoyable performances, which include great work from John Flanagan, Andrew Hurteau, and a wrenchingly fine turn from Julian López-Morillas. Like the best dark Christmas tales, the story exploits the freighted nature of that good night to slowly, surely lay a cold mortal hand on your shoulder, until you know the strength and beauty to be found in second chances. (Avila)

Seasonal Greetings Bus Barn Theatre, 97 Hillview, Los Altos; (650) 941-0551, www.busbarn.org. \$22-32. Wed, 7:30pm; Thurs-Sat, 8pm; Sun/30 and Dec 7, 3pm; Dec 14, 7pm. Through Dec 20. Slapstick comedy ensues when a group of family and friends gather for the holidays in Alan Ayckbourn's play.

Tallgrass Gothic La Val's Subterranean, 1834 Euclid, Berk; www.impacttheatre.com. \$10-17. Thurs-Sat, 8pm. Through Dec 20. Melanie Marnich's drama is based on Thomas Middleton

and William Rowley's Jacobean tragedy *The Changeling*.

Tribute California Conservatory Theatre, 999 E 14th St, San Leandro; (510) 632-8850, www.cct-sl.org. Thurs-Sat, 8pm; Sat-Sun, 2pm. Through Dec 14. A charming but irresponsible public relations man attempts to reconcile with his son.

Joe Turner's Come and Gone Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$13.50-71. Tues and Fri, 8pm; Wed, 7pm; Thurs and Sat, 2 and 8pm; Sun, 2 and 7pm. (No performances Thurs/27 and no matinee Dec 11.) Through Dec 14. The themes of displacement and song run compellingly throughout the late August Wilson's *Joe Turner's Come and Gone*, currently receiving director Delroy Lindo's fine, impressively cast production at the Berkeley Rep. Set in 1911 during the great migration of African Americans northward, *Joe Turner's* action unfolds in a Pittsburgh boardinghouse operated by the decent but huffy Seth Holly (Barry Shabaka Henley) and his kindhearted wife, Bertha (Kim Staunton). The main plot of Wilson's evocative, earthy, and humor-laden tale of disunion, reunion, and fractured identities takes hold with the arrival of the grimly forlorn, vaguely menacing Herald Loomis (Teagle F. Bougere). Since his release from bondage, Loomis, a former deacon, has searched with trancelike focus for the mother of his shy daughter (English Amore Hills, alternating with Nia Reneé Warren). The Hollys' boardinghouse takes on the baleful aspect of Loomis' entombed soul as his violent outbursts of protest and revelation edge the play beyond naturalism toward a mythopoesis of half-submerged history. (Avila)

DANCE

The Velveteen Rabbit Novellus Theater, Yerba Buena Center for the Arts, 700 Howard; 978-2787, www.ybca.org. \$15-45. Opens Fri/28, 2pm. Runs Fri/28-Sun/30, Dec 7 and 14, 2pm; Dec 4-5 and 11-12, 11am; Dec 6 and 13, 1 and 4pm. Through Dec. 14. ODC/Dance stages their beloved holiday production.

BAY AREA

Diamano Coura West African Dance Company Malonga Casquelourd Center for the Arts Theater, 1428 Alice, Oakl; (510) 733-1077, www.diamanocoura.org. Sat/29, 8pm; Sun/30, 3pm. The company hosts its annual home season concert showcasing *Village of So So Women* and *Kebebourama*.

PERFORMANCE

BATS Improv Theatre Bayfront Theater, Building B, Fort Mason Center; 474-6776, www.improv.org. \$12-20. Fri-Sat, 8pm. Through Dec 20. The group stages holiday improv shows.

Jackie Beat Rrazz Room, Hotel Nikko, 222 Mason; 1-866-468-3399, www.ticketweb.com. \$30. Fri/28-Sat/29, 10:30pm. The drag star offers her annual holiday show for mature audiences only, including "The Biggest Hits of the Year Medley." **Bits of Paradise** Marsh, 1062 Valencia; 202-0108. \$7. Mon/1, 7pm. Marlan Warren compiles letters by interned Japanese and Japanese Americans and presents excerpts of a spoken word piece.

San Francisco Gay Men's Chorus 30th Anniversary Concert Louise M. Davies Symphony Hall, 201 Van Ness; 865-2787, www.sfgmc.org. \$20. Mon/1, 7pm. The two-act extravaganza includes a World AIDS Day tribute and holiday music.

Secret Improv Society Shelton Theater, 533 Sutter; www.secretimprovsociety.com. \$15. Sat, 10pm. Ongoing. The troupe presents comedic, improvised tales culled from audience suggestions.

Teatro ZinZanni Pier 29, Embarcadero at Battery; 438-2668, www.zinzanni.org. \$116-140. Wed-Sat, 6pm; Sun, 5pm. Ongoing. The circus and cabaret troupe performs under the big top in a dinner-theater setting. Sat, 11:30pm: late-night burlesque and music series Cabaret Lunatique.

Tingel Tangel Club Café du Nord, 2170 Market; www.ticketweb.com. \$16. Wed/26, 9pm. Hosted by Kiki and Herb's Justin Bond and Leigh "Elvis Herselvis" Crow.

Dan Zanes and Friends Herbst Theater, 401 Van Ness; www.performances.org. \$25-35. Sat/29-Sun/30, noon and 5pm. The popular children's music creator presents a holiday house party.

BAY AREA

Jay Alexander's Carnival of the Mind 142 Throckmorton Theatre, Mill Valley; 383-9600. \$20-30. The magician and comic performs. **Golden Dragon Acrobats** Zellerbach Hall, UC Berkeley, Berk; (510) 642-9988, www.calperformances.org. \$24-46. Fri/28, 8pm; Sat/29, 2 and 8pm; Sun/30, 3pm. The award-winning Chinese

acrobats, dancers, and musicians perform.

Mystery on Mulligan's Mountain Julia Morgan Center for the Arts, 2640 College, Berk; www.juliamorgan.org. \$5-7. Tues/2, 7:30pm. First Stage Children's Theater Company stage an original musical tale of intrigue for children by children. **World of Wisdom** Bankhead Theater, 2400 First St, Livermore; (925) 373-6800, www.bankhead-theater.org. \$12. Sun/30, 2pm. LUMA: Theater of Light highlights science, math, and technology in this "Family Fun" performance.

COMEDY

Annie's Social Club 917 Folsom; www.sfstandup.com. Tues, 6:30pm: "Comedy Speakeasy," hosted by Jeff Cleary and Chad Lehrman, free. Ongoing. **Bayfront Theater** Fort Mason Center, bldg B, Marina at Laguna; 474-8935, www.improv.org. Fri-Sat, 8pm: Bay Area Theatresports, \$12-20. Ongoing. Sun, 7pm: Student improv, \$5-8. Ongoing. **Brainwash** 1122 Folsom; 861-3663. Wed, 8pm: "The Broad Way Open Mike," free. Thurs, 7pm: "Brainwash Comedy Open Mic," with host Tony Sparks, free. Ongoing. **Club Deluxe** 1511 Haight; 552-6949. Mon, 9pm: "Comedy Deluxe," with rotating hosts Sam Arno and Leah Eva, free. Ongoing.

Clubhouse 414 Mason, fifth and seventh flrs; www.clubhousecomedy.com. Wed, 8pm: San Francisco Comedy College presents "Hump Day Comedy" with new talent, \$5. Fri, 7pm: "Friday Night Live!" produced by the Comedy College. Fri, 9pm: "Scantly Clad Comedy" with Joe Nguyen, \$12. Sat, 7pm: "New Talent Show," \$5. Sat, 9pm: "Naked Comedy," \$12.

Cobb's Comedy Club 915 Columbus; 928-4320. Wed/26, 7pm; Fri/28-Sat/29, 8 and 10:15pm; Sun/30, 7pm: Jake Johannsen and Dat Phan, \$15.50-20.50.

Delirium 3139 16th St, 552-5525. Wed, 6:30pm: "Your Name Here Comedy Show" open mic, free. Ongoing.

Harvey's 500 Castro; 846-7290, harveysfunny-tuesdays@yahoo.com. Tues, 9pm. Nick Leonard and Ronn Vigh host a gay comedy night, Harvey's Funny Tuesdays. Ongoing. Tues/25: Caitlin Gill.

Make-Out Room 3225 22nd St; www.makeout-room.com, www.hafci.org. Wed/26, 7:30pm: Paco Romane hosts all-star comedy acts, \$6.

On the Corner 359 Divisadero; 522-1101, www.joegleckler.com. Thurs, 7:30pm: Joe Gleckler hosts this showcase, \$5 suggested donation. Ongoing.

Our Little Theater 287 Ellis; 928-4060. Wed, 8pm; Fri-Sat, 8pm: "Bay Area Comedy Showcase," hosted by Sia Amma, \$10-15. Ongoing.

Punch Line 444 Battery; 397-7573. Wed/26, 8pm: W. Kamau Bell with Sheng Wang and Laura Swisher, \$15. Fri/28-Sun/29, 8 and 10pm: Emo Phillips with Sheng Wang and Laura Swisher, \$20-22. Sun/30, 8pm: SF Comedy Showcase, \$12. Tues/2-Dec 3, 8 pm: Kevin Shea with Kevin Camia and Edwin Li, \$15.

Purple Onion 140 Columbus; 863-1076, www.purpleonioncomedy.com. Wed, 9pm: "Justin McClure and Friends." Ongoing.

Razz Room Hotel Nikko, 222 Mason; 1-866-468-3399, www.ticketweb.com. Fri/28-Sun/30, 8pm: ANT and Jessica Kirson, \$35.

SPOKEN WORD

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:

THURSDAY: Dalva 3121 16th St, SF; (415) 290-5048. Adam and Elz host the Poetry Mission open mic, 7pm, free. **EastSide Arts Alliance** 2587 International Blvd, Oakl; (510) 533-6629. Holla Back open mic, 8:30-10:30pm, donations accepted.

SATURDAY: Berkeley Art Center 1275 Walnut, Berk. (510) 644-6893. Rhythm and Muse open mic, 7pm, free. **Red Vic Peace Center** 1665 Haight, SF; (415) 864-1978. Open Mic and Hot Tamales, 5pm, free.

MONDAY: Gallery Cafe 1200 Mason, SF; www.authorsden.com/kitkennedy. Open mic with featured performers, 7pm, free. **Priya Indian Cuisine** 2072 San Pablo, Berk; (510) 644-3977. Poetry Express open mic, 7pm, free. Mon/1: Larry Beresford. **Purple Onion** 140 Columbus, SF; (415) 217-8400. The Kitchenettes host an open mic, 7pm, \$5.

TUESDAY: Black Repertory Group Theater 3201 Adeline, Berk; (510) 652-2120. Twilight Tuesdays open mic, 7-9pm, \$5. **Club Deluxe** 1511 Haight, SF; www.thewordparty.com. WORDparty Poetry and Jazz Tuesdays open mic, 8:30pm, free. **SFBG**

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- (3) \$6 Frontera wines
- (4) Paella Barceloneta, B44, SF
- (5) Sangrinis and steak salad, Magnolia, Pasadena, SF



A little night music

By Paul Reidinger
 > paulr@sfbg.com

Having spent many months — too many months — watching presidential aspirants address television cameras from cavernous halls, I stepped into Cossu recently and found it oddly familiar. The restaurant is cavernous, and it even has a spotlight stage, although not for presidential candidates or other bloviating politicians but live musical acts. It also, until recently, was called Pasha.

The place has changed hands and changed chefs, according to one of our servers, and it's even (we were reassured) been redecorated. It didn't look much different to me, I must say: the lighting tends toward nightclub dimness; the walls, flooring, and tented ceiling are all a red-burgundy shade — like being inside a huge box of red wine — and, in a slight ergonomic crisis, the square tables are still awkwardly low, with awkwardly low ottomans and banquettes to sit on. The tables are also still set with brass inlays that say “Pasha.” I didn't particularly care for Pasha, so I wasn't particularly thrilled to see a recurrence of the name. On the other hand, it's hard to read table inlays in dim light. So, a wash there.

The big change has been in the

kitchen, where executive chef Hijam Senhaji turns out a “Moroccan fusion” menu. As one of our servers told us, the idea is (if I might be allowed a moment of Emerilspeak) to kick it up a notch. The result is mostly impressive; if you've liked the food at Saha, Medjool, or the original Baraka, you'll likely like the food here. Of course there are traditional tagine and couscous dishes, but the cooking can soar well beyond the old boundaries. It can also catch the occasional wing in power lines.

The best dishes have at least one foot firmly planted on the soil of tradition. The bastilla, for instance — a packet of phyllo pastry filled with something savory, like a giant flaky raviolo — is a staple in Moroccan cooking (and, under various other names, throughout the Mediterranean). Cossu's Essaouira version (\$14) is filled with a mix of shrimp and calamari in a chermoula paste — a fragrant blend of garlic, herbs, lemon juice, olive oil, cumin, coriander, and (guessing by the color) some saffron. The bastilla reaches the table looking like a big fat wallet and isn't sprinkled with confectioner's sugar. Some might account this omission a small mercy.

Another traditional Moroccan preparation is the salad of shred-

ded spinach called bakoula (\$8). It's not exactly a beauty queen; in fact it looks like one of those clumps of wet grass you sometimes have to pull from the lawn mower, if you happen to have mowed a damp lawn. But it's punctuated with slivers of green olive and imbued with the haunting, sour-salty flavor of preserved lemons. Even served cold, it casts a spell.

While you wait for the next treat to appear, you gnaw on your warm sesame-seed bun and nibble at your plate of green and black olives in their spicy marinade. (A word to the wise: most of the olives are pitted, but not all.) Maybe you've opted for the French fries (\$6) as a kind of intermezzo; they're wonderfully slender and tender-crisp, but they offer no discernable hint of Moroccan (or indeed any) fusion.

The kitchen saves the bulk of its innovative effects for the big dishes. Slices of Muscovy duck breast (\$26) don't, to me, suggest north Africa in the least, but the meat is expertly roasted to order (we asked for rare and got it rare — lovely reddish-pink flaps, with plenty of juice), and it's sauced with a viscous, honey-like essence of apricot and cinnamon. As someone who is wary of the usual pairings made between fruit and flesh, sweet and savory (pork with

apples or cherries comes instantly to mind), I found this combination to be winsome — and, in my experience, unique.

Well, semi-unique, since the sauce accompanying the black and white tuna (\$24), also featured a cunning deployment of cinnamon, a supple and sublime spice we occidentals tend to underuse. Here the cinnamon was added to a tomato coulis, with the result being a distant relative of barbecue sauce. The fish itself, meanwhile, was sprinkled with black sesame seeds, seared to order, and presented on a bed of saffron rice.

So far, so good with these fusion dishes. The kitchen even served the duck with a pine-nut-and-parsley couscous, to distinguish it from the saffron rice. But both plates were piled high on one side with the same, not particularly interesting, medley of sautéed vegetables, mostly green and yellow summer squash, carrot tabs, and shreds of red cabbage. Of course these are all estimable — and colorful — foodstuffs; they are good for us and even, to a degree, seasonal. But they also suggest a kind of mass production that's not quite consistent with the high ambition of turning out distinctive food, plate by plate. It's especially jarring when the stars of

each plate are so distinctive; it's as if cheap tires have been fitted to a Lamborghini.

Is this disjunction a lingering ghost of Pasha? We attempted an exorcism by inquiring about dessert but were told our choices were limited to baklava and coffee. I like baklava well enough, but because it's suffered overexposure on these hither shores — like tiramisù — and drifted in the direction of cliché, I almost never order it and didn't here. Our knowledgeable and radiant server quietly supported us in this choice. She and her troupe, in fact, were altogether cossetting. **SFBG**

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CHEAP EATS This Thanksgiving



I am thankful for sushi, pre-cum, the hangtown fry, clam chowder, big green salads, soft-boiled eggs, carnitas tacos, biscotti, roasted chickens, cum, day-old sticky buns, and Canada. However, I have no plans for Thanksgiving dinner.

How can this happen? My favorite holiday! My only holiday!

Deevee and Gilley are going camping. I'm invited, but don't like to be cold. The Maze invited me to San Diego for dinner with his parents. I like to be warm, but the train ticket costs \$150 and you have to spend half the time on a bus. What kind of train ticket is that?

My new favorite country is Canada. Truth be told, Canada was my old favorite country too, only for different reasons. I used to like Canada because it seemed less like a country than other countries, the mouse sleeping next to the elephant. Its people, peaceful and funny.

Second City Television was my favorite TV show. "O Canada" stirred me more than "The Star-Spangled Banner." I almost died in Canada, in the late 1990s, and have only been back once since, to play cowboy songs for elderly shut-ins in Ottawa.

That was five years ago, and I was in a van. You don't need a passport to get into Canada, just to come back. I learned. The hard way. I'm afraid to fly and can't afford to and have no plans to visit my new favorite country, but that's OK. Apparently, it will come to me.

In Canada all the animals are moose. If you have mice, and you trap one, you will find on closer inspection that your mouse is a little tiny moose. If you have a cat and a dog, you have a moose and a moose. Small ones. If you go to the zoo, or the circus, and they feature an elephant, it will be played by a humongous moose. And if you see an actual-size moose — say, on the side of a small road in the mountains — then that's a moose too.

Thanksgiving in Canada happens in October and is not a big deal, according to my Canadian. After work I picked him up at the airport, and I took him out for sushi and then to a downtown hotel with clawfoot bathtubs.

We hardly slept that night, or

the next, or the next. The groundwork had been laid online, which doesn't sound right, I realize. But besides sex, we drove around and talked about food, and movies, and food. Fuck history, Canadians know as much about American barbecue as most Americans do. We'd eaten at a lot of the same places in the South. He knew where to get fried chicken in Missouri, and Buffalo wings in Buffalo. I showed him where to go for breakfast in San Francisco, lunch on the Sonoma Coast, and dinner in the wine country.

He bought me a bottle of great whiskey and a big book about road food. All weekend that weekend I didn't check my e-mail or answer my cell phone, and my friends worried about me. They needn't have. I was visiting Canada, in the comfort of my own county and country. And I found it infinitely sweet, hospitable, romantic, and, best of all, game.

The boys around here, you know, the too-cool-for-drool outside-the-box ones who describe themselves on the dating sites as open-minded, adventurous, looking for new experiences, blah blah barf ... I hate to say this, my rad hipster sexually-liberated countrymen, but you were just schooled in all of the above by a middle-aged Canadian tweed with daughters and a favorite toothpaste.

He didn't know I was trans when he first wrote to me, just liked my pics and words and food-itude. I told him right away. I told him and showed him: look, man, an outtie. And unlike you, he shrugged. Never been with a body like mine, he said, never even thought about it. But ... he couldn't wait to find out.

And did.

And loved it. And loves me. He said so.

"I love you too," I said. And I took him back to the airport and then went to play soccer as usual.

My new favorite restaurant is Sushi Man. Just for the name. That's all. The sushi was ... well, nobody got hurt or anything. I got sashimi hamachi and some saba, and the steamed spinach thing with sesame seeds, which was great. Better than the sushi. Nice atmosphere, surreal service, nobody there ... **SFBG**

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“Bazaar Bizarre”

» **PREVIEW** The domestic objects cataloged in Gertrude Stein’s 1914 *Tender Buttons* are hurt, under duress, and cute: think of her “enthusiastically hurting” cup and saucer, her “painful cattle.” You could tag the soft subversion of the last 10 years — the punky resurgence in crafts like knitting, crocheting, felting, quilting, and many others — as the “new domesticity,” but putting a name to the shift, much less explaining it, is a slippery activity. The objects you’ll find while holiday shopping at this year’s “Bazaar Bizarre,” and the design memes they circulate, are ultimately the best explanation: the event’s SF blog features vintage-inspired aprons, letterpress stationery, and knits that split the difference between functional and decorative.

What these designers have in common, aside from an only apparently ironic reinvestment in the domestic, is their emphasis on both real time (whether the coagulated labor of their wares, or the time invested in creating *Stitch ’n’ Bitch*-style social networks) and real space. Pushing aside the hyperflat sociability and digital cosmopolitanism of the *Sex and the City*/Facebook/white collar sphere in favor of something with more texture, history, and squishy-ness, the craft renaissance is a niche culture that borrows heavily from DIY and blue-collar nostalgia.

Plucking out and aestheticizing things that had more meaning in your grandparents’ generation than in your parents’ is a move that seems both high-stakes and low-stakes at the same time: it’s hard not to see some small challenge to late capitalism’s linear narratives — you know, the ones about endless accumulation of capital, the stories that are fantastically collapsing now — implicit in ladies and select boys coming together to vibe on the humid crush of domestic routine. Also, their objects make good gifts, if you like giving gifts that make you look even more thoughtful than you already are. **(Brandon Bussolini)**

BAZAAR BIZARRE Sun/30, 10 a.m.–5 p.m.; \$1 (proceeds go to charity). San

Francisco County Fair Building, Ninth Ave. and Lincoln, Golden Gate Park, SF.

www.bazaarbizarre.org

Events listings are compiled by Johnny Ray Huston. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

THURSDAY 27

Community Thanksgiving Dinner Lake Merritt United Methodist Church, 1330 Lakeshore, Oakl; (510) 465-4793, www.lakemerrittumc.org. 1-3 pm, free. A community dinner; volunteers and donations are needed.

Samaritan House Thanksgiving Dinner 1511 S. Claremont, San Mateo; (650) 347-3648, www.samaritanhouse.com. 1-3:30pm, free. A traditional holiday meal; volunteers and donations are needed.

FRIDAY 28

Benefit for Casa de Milagros 142 Throckmorton, Mill Valley; (415) 383-9600, www.142throckmortontheatre.com. 7pm, \$50. Bob Weir, Rob Wasserman, Ray Manzarek, Maria Maldaur. Michael McClure and others perform at a benefit for the home for orphaned children in Peru.

MONDAY 1

McKinley Shopping Night Books Inc, 2275 Market, SF; (415) 864-6777, www.booksinc.net. 6:30pm, free. A fundraiser for McKinley Elementary, with 20 percent of the sales going to the school.

WritersCorps VIP Benefit Reception with Sherman Alexie San Francisco Arts Commission Gallery, 401 Van Ness, SF; www.cityboxoffice.com. 6pm, \$100. Alexie appears at a reception to raise funds for WritersCorps, which places professional writers in community settings to teach youth.

TUESDAY 2

“Challenging Corporate Control of Water” Mission Cultural Center, 2868 Mission, SF; www.politicaleducation.org. 7-9:30pm, free. A panel of activists discusses corporate privatization of water, and how to fight it.

UCSF Mission Center Holiday Bazaar 1855 Folsom, SF; (415) 514-1610, www.ucsf.edu. 11am-5 pm, free. A one-day event with local vendors. **SFBG**

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DEC 9 Waterfront Holiday Mixer, Sausalito

DEC 12 Solano Holiday Dance, Vallejo

DEC 15 Tri-Valley Christmas Mixer, Pleasanton Hotel

DEC 19 SF Peninsula Christmas Dance, San Mateo

DEC 20 Christmas Art & Wine Tasting, San Francisco

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Armed love

Up Against the Wall looks back

By Erick Lyle

> a&celetters@sfbg.com

REVIEW The struggle of young, white activists aspiring to the authenticity, confrontational stance, and street credibility of groups like the Black



Panthers has generated some of the most enduring myths and storylines of the 1960s. Among these '60s groups, perhaps the least documented is New York City's mythical Motherfuckers, the "street gang with an analysis." Former Motherfucker and current Berkeley activist Osha Neumann's colorful but uneven memoir *Up Against the Wall Motherfucker* (Seven Stories Press, 240 pages, \$16.95) is the first book-length treatment of the so-called "group with the unspeakable name."

Much like the Diggers (members of the San Francisco Mime Troup who left the stage in 1966 to act out revolutionary change in the streets), the Motherfuckers got their start in art. In January 1967, Neumann attended a meeting for "Angry Arts Week," which called for Lower East Side artists to make politically engaged work against the war in Vietnam. There, he met anarchist painter Ben Morea. Morea and his art group Black Mask had been responsible for a series of actions that brought the heavy street vibe of the Black Panthers to the art world, including an announced "shut down" of the Museum of Modern Art that ended with riot cops ringing the museum. From Angry Arts Week evolved a new group with Morea and Neumann at its core that took its name from a poem by Leroy Jones.

A product of the tenements and rat-infested streets around Tompkins Square Park, the Motherfuckers roamed the Lower East Side in leather jackets, carrying knives and handing out manifestoes. Their political identity, worldview, and brutal tactics were all neatly encapsulated by their

first action in January 1968. During a garbage strike in the Lower East Side, they gathered rotten trash from the streets and took it uptown to dump on the steps of Lincoln Center, where they handed out flyers that read, "We propose a cultural exchange: garbage for garbage." Similarly to the Diggers out west, UAW/MF operated a Free Store, and held regular free community feasts for hippies and dropouts. But the Motherfuckers also taught free karate classes; eventually, they stockpiled guns. As Neumann puts it today, "We didn't fuck around."

Preaching "flower power but with thorns," the group's politics of escalation anticipated today's Black Bloc. At the October 1967 march on the Pentagon, while Abbie Hoffman and the Yippies were linking arms and chanting to "levitate the Pentagon," Morea and company tore down a chain-link fence, battled with federal marshalls, and fought their way inside. Although Neumann now mostly dismisses the Motherfuckers' tactics as macho and ineffective, he skillfully evokes the paranoid, volatile time and place in which they made total sense. Unfortunately for the reader, the group disbands midway through the book, and the back half is devoted to deadly dull soul-searching about the meaning of the '60s.

Assessing the Motherfuckers' legacy, Neumann writes, "It is easy to dismiss (their) politics as nothing more than childish tantrums and to profess that a baleful acceptance of the status quo is more 'mature.' It is more difficult to disentangle, delicately, as one would a bird caught in a net, the genuinely radical and uncompromising elements in this politics from those which are self-defeating." Though Neumann never satisfyingly solves this challenge for readers or himself, perhaps that's the point. The group that started out as artists ultimately ended where they began, leaving behind a myth with an irreducible riddle at its core that is perhaps best considered as art. **SFBG**

speed reading



History is written on the skin. For proof, look no further than *Russian Criminal Tattoo Encyclopaedia Volume III* (Fuel, 400 pages, \$32.95), the final chapter in Danzig Baldaev's epic, KGB-approved, ethnographic study. Alexander Sidorov's excellent introduction traces the travels of tattoos from sailors to criminals. Then begins the parade of harshly imaginatively iconography (via Baldaev's drawings) and grave faces (within Sergei Vasiliev's photos). Stalin's, Lenin's, Khrushchev's, Gorbachev's, and even Clinton's roles within — or relationship to — Russian criminal tattoos are revealed, along with rude images of scrotum-heads, scarily beautiful many-pointed stars, and vicious beauty marks.

Speaking of grave faces, a new edition of Lotte H. Eisner's *The Haunted Screen* (University of California Press, 360 pages, \$22.95) is cause for demoniac rejoicing. Eisner's study of German silent cinema and the influence of Max Reinhardt remains fresh because her prose sings and stings. She reveals F. W. Murnau's superiority to Fritz Lang in terms of painterly influence, reviews actors from "Magnani of the silent era" Pola Negri to hammy Emil Jannings, and contemplates what 1920's *Cabinet of Dr. Caligari* might have been like with sets by Alfred Kubin.

The unsettlingly handsome *Alfred Kubin: Drawings, 1897-1909* (Prestel, 212 pages, \$60) allows the curious to further such pursuits. Opening with a page that has Kubin's eyes peeking through a door similar to those in his 1900-01 works *The Entrance to Hell* and *In the Center of the Earth*, it charts his shift from Poe-like shades-of-gray horror to colorful pre-Jean Painlevé underwater surrealism. Life was but a dream to Kubin. A very, very bad one. (**Johnny Ray Huston**)

film

Ermanno Olmi's *Il Posto* (1961) — the tale of a young man in Milan warily eyeing his corporate-office future — is among the highlights of the Pacific Film Archives' "Moments of Truth: Italian Cinema Classics" series. At right, Sean Penn delivers one of 2008's standout performances as the title politician in Gus Van Sant's *Milk*.

MILK PHOTO BY PHIL BRAY



Boot up

PFA series traces the long arc of Italian neorealism

by Max Goldberg
> a&eletters@sfbg.com

Writing about *Umberto D* (1952), André Bazin located the intrepid beauty of Italian neorealism in its accumulation of small slivers: "The narrative unit is not the episode, the event, the sudden turn of events, or the character of its protagonists; it is the succession of concrete instants of life, no one of which can be said to be more important than another, for their ontological equality destroys drama at its very basis." The sentence's movement from careful observation to impassioned ethos is typical of Bazin's noble endeavor to demonstrate the Italians' modest profundity. The French critic was no proponent of formalism, but his composite sketch of neorealism — a mixed use of professional and amateur actors, location shooting, long takes, and a situational plotline — remains a given at Cannes.

Looking at the films in the Pacific Film Archive's series "Moments of Truth," it's easy

enough to see why. Realism is often used as a cover to smuggle ideological biases into narrative, but a movie like *Open City* (1945) still draws a bracing connection between an economy of means and a strong moral imperative. Filmed in the rubble of Il Duce, the procession of dark apartment corridors and deserted streets submerge suspense into the act of witnessing. Neorealist orthodoxy aside, director Roberto Rossellini surely would have admitted that the truth is a lot more palatable when you have Anna Magnani in the leading role. Her death scene would seem to depart from neorealism in its wrenching montage (and burst of melodramatic strings), but it is *Open City*'s most searing breach of moral injustice, around which the quieter scenes of resistance and despair organize their electric charge.

Among the PFA's selection, I dote most on *Il Posto* (1961), an ethnography of adolescence that summons vast stores of quotidian melancholy from a backdrop of workaday drudgery. Whenever

such a delicate work of neorealism threatens to buckle under the weight of critical piousness, we might look to the French New Wave filmmakers who identified with the Italians more for reasons of intellectual fecundity than partisan rigidity. Jean-Luc Godard and company liked the Hollywood pictures too, of course, but one senses their close affinity to the neorealists in their resourcefulness and flexibility. Instead of film as product, here was film as choice; pictures like *Open City* and *Il Posto* may have been branded with ideals of Truth and Reality, but the secret of their success rests in their sense of possibility. **SFBG**

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TALE OF THE CITY

If last week's extensive *Guardian* coverage didn't convince you, here's my two cents: see *Milk*. Not that you may have needed convincing; seems like everyone in San Francisco is stoked to see Gus Van Sant's political biopic, with Sean Penn starring as the first openly gay man elected to public office in America. If you live here, it's impossible to separate yourself completely from the story — even if you're too young to remember the history firsthand — since so much of it is already familiar. There's City Hall, Milk's "theater" and the site of his 1978 assassination, along with Mayor George Moscone, by fellow supe Dan White; the Castro District, meticulously made over to mimic Milk's 1970s; a dog-poop moment in Duboce Park; and references to everything from district elections to this very newspaper.

Still, even out-of-towners, except bigoted ones, will be moved by *Milk*. Milk's experiences allow the film to take a personal look at the struggle for LGBT civil rights in America, with a particular focus on Anita Bryant's cross-country hate crusade. Scenes showing the triumphant defeat of Prop. 6 — a 1978 proposal to fire all gay teachers and those who supported them — are bittersweet in the wake of the passage of Prop. 8. At times, Van Sant's film feels eerily timely, down to the spontaneously assembled protests on Castro at Market, and its focus on a politico who believed in hope despite the odds.

But *Milk* is more than its message — despite its many sober moments, it also manages to be an entertaining film. Thank Van Sant's steady direction, which (mostly) avoids melodrama and integrates archival footage with seamless ease, and a Penn performance that feels remarkably natural even though he clearly obsessed over perfecting Milk's voice and mannerisms. Among the supporting players, Emile Hirsch (funny and energetic as activist Cleve Jones) and Josh Brolin (fumbling and creepy as killer White) are standouts. Less successful is Diego Luna as Milk's needy lover Jack Lira, though it's not really Luna's fault; the Lira subplot comes across as distracting, adding unnecessary drama to a story already brimming with compelling conflict. Look for Penn to scoop up mad awards-season praise, all the more deserved if his inspiring turn fires up a new generation to follow in Milk's footsteps. **(Cheryl Eddy)**

MILK opens Wed/26 at the Castro Theatre.

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FILM



Beauty in Trouble

» REVIEW An attractive 30-something woman with a face hardened by rough times — most recently the 2002 Prague flood pretty much ruining her Prague home — Marcela (Anna Geislerova) is raising two children under precarious circumstances. Marriage to Jarda (Roman Luknar) is discordant, despite their volcanic sex, in large part because she objects to his paying the bills by running a chop shop. She's already left with the kids — albeit due to her son's severe allergy to their digs' post-flood moldiness — when Jarda steals the wrong guy's car and gets his whole operation busted by police. With the breadwinner in jail, what's Marcela to do? Move in with her crazy religious mother-in-law (Emilia Vasaryova)? Nope. Stay with her own mother (Jana Brejchova) and the latter's very creepy diabetic boyfriend (Jiri Schmitzer) in their cramped apartment? Yes, until something better comes along. Which, surprisingly, it does in the form of Czech-Italian vintner Benes (Josef Abrham), whose stolen car triggered Jarda's arrest. He's that staple of 1930s screwball comedies so seldom encountered since, in real or cinematic life: the suave older man who's single, rich, lonely, and genuinely concerned over our under-class heroine's welfare. This conceit might seem overly contrived in lesser hands than those of director Jan Hrebejk and scenarist Petr Jarchovsky (of prior foreign-language Oscar nominees 2000's *Divided We Fall* and 2004's *Up and Down*). But their excellently crafted and performed seriocomedy — with its frank yet funny sexual randiness — never feels less than credible. In a classically warm yet ironic, ambitious yet intimate, absurdist yet realistic Czech cinema fashion that Hrebejk and Jarchovsky will hopefully torch-carry well into the 21st century. **(Dennis Harvey)**

Beauty in Trouble opens Fri/28 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Amber Humphrey, Johnny Ray Huston, Lynn Rapoport, Sara Schieron, Jason Shamai, and Matt Sussman. The film intern is Louis Peitzman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide.

OPENING

Australia What has the *Wizard of Oz* (1939) done to deserve such treatment? OK, I get it — this ode to scrappy, sensuous, dusty, trusty comic book Oz-stralia was designed to ride on the merry many-hued coattails of the one classic musical filmmaker Baz Luhrmann doubtlessly wishes he made. Yet even as the proudly epic *Australia* harks back to *Wizard*, one squirms with nostalgia for the streamlined pleasures of the L. Frank Baum inspiration. The gatekeepers of Hollywood's golden age would never have allowed Luhrmann to become so self-indulgently entangled in his own yarn-spinning. There are authentically thrilling moments in this messy pileup of ideas, imagery, and characters — usually instances when Luhrmann's ADD-wracked lens turns toward its half-Aborigine, half-white, half-pint center, Nullah (Brandon Walters). *Lion King*-like magic happens when he stops a stampede of cattle in its tracks with his song, and during the continuing love story between the motherless boy and well-meaning fish-outta-water Lady Sarah Ashley (Nicole Kidman, the unexpected

comic relief during the first part of the film) — infinitely more believable and chock full of the chemistry lacking betwixt Ashley and her cattle-driving Drover (Hugh Jackman). Despair sets in when this waaay-out-Western action adventure turns into a World War II survival-and-sacrifice flick, and the seemingly indomitable *Australia* both crashes and bores. (2:55) *Orinda, Sundance Kabuki*. (Chun)

» Beauty in Trouble See pick box. (1:50) *Lumiere, Shattuck*.

Four Christmases If *Four Christmases* looks like your standard big-name holiday comedy, that's because it is. For the most part, it's exactly what you'd expect from the genre — if you laughed at the trailer, you'll likely laugh at the film. The set-up is predictably gimmicky: Brad (Vince Vaughn) and Kate (Reese Witherspoon) spend every Christmas vacationing far from their dysfunctional families. But when their flight to Fiji is grounded, they're forced to spend the day visiting each of their parents. Overall, the gags are pretty mediocre, although none are awful enough that the actors playing the parents — all four of whom have won Oscars — should feel embarrassed. The funniest thing about *Four Christmases*, though, is that it's one cynical holiday movie. The humor is mean-spirited, the life lessons are intentionally flimsy, and Kate repeatedly inflicts violence on small children. Though still not a great film, it gets bonus points for eschewing Hallmark schmaltz in favor of good old-fashioned cruelty. (1:22) *Grand Lake, Shattuck*. (Peitzman)

I Can't Think Straight I guess it's a good thing that, in 2008, a cross-cultural lesbian romance can feel outdated. We've reached a point where the love between two women is no longer exciting on its own. Sure, there are still plenty of these stories to tell, but there needs to be, well, a story. *I Can't Think Straight* might have worked a decade ago; as it stands, the film is painfully old-fashioned. In Jordan, Tala (Lisa Ray) prepares for her fourth attempt at marriage after three failed engagements. Once she meets the British Indian Leyla (Sheetal Sheth), it's clear she may not be cut out for men at all. Cue the requisite internal conflict, the first time, the coming-out hysteria. It's all so hackneyed, from the obvious title to the song played at the end: Jill Sobule's "I Kissed a Girl." The movie's best line comes from a confused aunt who says, "She's what? But some of my best friends are Lebanese." Funny, yes, but no funnier than when *The Golden Girls* used the same gag 20 years ago. (1:30) *Roxie*. (Peitzman)

Milk See "Tale of the City." (2:05) *Castro, Embarcadero*. **Transporter 3** As a producer, Luc Besson has made a lot of money off stories involving loner criminals abruptly saddled with the society of feisty young women. Whether it's that he knows not to fix an ATM that isn't broken, or that he's still just trying to recreate some wet dream he had as an adolescent, it's clear that whatever charm the template may once have had has completely vanished. Olivier Megaton, directing Besson and Robert Mark Kamen's script, was unable to harness the total righteousness of his own name to bring anything but mechanical stylishness to the adventures of Frank Martin (Jason Statham). Our intrepid courier is this time stuck in his trusty car with Valentina (Natalya Rudakova), the freckly doll-faced leverage in a scheme to unload eight cargo ships of industrial waste on the Ukraine. When the pair isn't boring us with pretentious conversational foreplay, they're evading the bad guys with stunts too ridiculous for such a humorless movie. Hopefully Statham's upcoming reprisal of his *Crank* role will be the corrective it has the potential to be. (1:40) *California*. (Shamai)

ONGOING

Body of Lies (2:08) *SF Centre*. **Bolt** (1:36) *Grand Lake, 1000 Van Ness, SF Centre*. **The Boy in the Striped Pajamas** (1:33) *California, 1000 Van Ness, Orinda, Piedmont, SF Centre*. **Burn After Reading** (1:31) *Oaks, Red Vic, SF Centre*. **Changeling** (2:20) *Elmwood, Empire, Oaks, 1000 Van Ness, Piedmont, SF Centre, Sundance Kabuki*.

A Christmas Tale The posters for *Four Christmases* may dominate the subway tunnels, but Arnaud Desplechin's latest fable of deconstruction takes the cake as far as hectic homecoming stories are concerned. Even more than Desplechin's previous marathon, *Kings and Queens* (2004), *A Christmas Tale's* chamber drama is proudly convoluted. For starters: Junon (Catherine Deneuve, imperial as ever) and Abel's (Jean-Paul Roussillon) first son dies as a child, leaving their next child, Elizabeth, forever chased by the black dog. Her son, Paul (Emile Berling), is an Ian Curtis suicide waiting to happen; of his own adolescent melancholy, Uncle Ivan (Melvil Poupaud) tells Paul, "It was scary but beautiful." Ivan's wife Sylvia (Deneuve's daughter Chiara Mastroianni) seems a relatively untroubled onlooker to the dysfunctional Vuillard clan, or at least until she uncovers long dormant feelings from Ivan's cousin Simon (Laurent Capelluto). We haven't even gotten to Henri (Mathieu Amalric), the middle son whose reckless rage earned excommunication from the family until Mama Junon came to require his marrow for a chancy transfusion. Overstuffed? Absolutely, but this *Christmas Tale* is too fleet-footed and polyphonic to feel like an epic chore. Much like his characters, Desplechin's centrifugal approach to film narrative is casually cruel and remorselessly errant. You'll leave the theater with plenty of loose threads — enough to make a quilt. (2:32) *Bridge, Shattuck, Smith Rafael*. (Goldberg)

Ghosts (1:36) *Roxie*.

Happy-Go-Lucky (1:58) *Opera Plaza, Shattuck*.

High School Musical 3: Senior Year (1:40) *Shattuck*.

I've Loved You So Long In praise of the French appreciation of older women:

Hollywood all too often discards ladies once they've reached a certain sell-by date, but as director Philippe Claudel demonstrates, women's stories — and actresses — are fully capable of transcending a kiddie-dominated cinematic marketplace. He seems to be daring the audience to turn away from *I've Loved You So Long's* powerful performances, and the equally compelling tale of a long-incarcerated doctor (Kristin Scott Thomas) convicted of murdering her son and now out of prison. She gradually assimilates back into society with the help of her sister Lea (Elsa Zylberstein). Watching the rough yet protective and isolating ice gradually thaw behind Thomas' patrician features is only one of the pleasures of this gracefully wrought, ever-so-slightly-noirish portrait of a woman wronged. (1:57) *Albany, Clay*. (Chun)

JCVD (1:36) *Opera Plaza, Shattuck*.

Let the Right One In If you see but one preteen vampire romance this year, make it Tomas Alfredson's *Let the Right One In*. Rumor has it that Hollywood is looking to remake Alfredson's adaptation of a novel by John Ajvide Lindqvist, with *Cloverfield's* Matt Reeves in the director's seat. While Reeves might bring boffo box-office numbers, it's safe to assume that he'll either overlook or sledgehammer Alfredson's sleight-of-hand talent for finding the art in pop iconography and vice-versa — areas where Alfredson rivals Bong Joon-ho. He brings fiery Carl Theodor Dreyer undercurrents to a Spielberg revenge of the nerds scenario, mining the dark heart of childhood with the same revelatory and musical assuredness that fellow Swedish director Lukas Moodysson (1998's *Show Me Love*; 2002's *Lilya 4-ever*) exhibited before falling into a digital black hole. The story is simple: loner outcast Oskar (KÅre Hedebrant) falls for Eli (the superb Lina Leandersson), a pale girl with a big secret. The pleasure of *Let the Right One In* resides in its flair for surprise, from the uncanny performances of the lead actors to humorous surreal motifs such as an enormous white poodle lapping at a plastic jug of blood abandoned in a forest. In one standout set piece with direct connections to the film's title, Alfredson reverses the genuinely creepy window-tapping found in the original 1979 TV version of *Salem's Lot*. Throughout, he explores the subversive age-spanning love scenarios in Lindqvist's story with just the right amount of restraint, so that instead of provoking outrage, he unsettles assumptions. He's not bad at executing decapitation and immolation scenes, either. (1:54) *Lumiere, Shattuck*. (Huston)

Madagascar: Escape 2 Africa Computer-animated movies made by anyone but Pixar tend to get the short end of the stick. Though often critically adored, films like *Bee Movie* (2007) and *Kung Fu Panda* rarely reach the "best movie ever" status of, say, *Wall-E*. That having been said, *Madagascar: Escape 2 Africa* is not the best movie ever. It is, however, pretty damn good. The plot follows lion Alex (Ben Stiller), zebra Marty (Chris Rock), hippo Gloria (Jada Pinkett Smith), and giraffe Melman (David Schwimmer) as they're once again stranded in Africa. This time out, Alex is reunited with his family in a rather blatant homage to *The Lion King* (1994). The humor ranges from slapstick to more adult, including pitch-perfect references to *The Twilight Zone* and *West Side Story* (1961). For the most part, the animation is suitably breathtaking. OK, the animals look kind of silly, but in the film's defense, seeing a realistic lion palling around with a true-to-life zebra might be a little awkward. (1:29) *Grand Lake, 1000 Van Ness, Shattuck*. (Peitzman)

Man on Wire (1:34) *Opera Plaza*.

Quantum of Solace (1:46) *Empire, Grand Lake, 1000 Van Ness, Orinda, SF Centre, Sundance Kabuki*.

Rachel Getting Married (1:57) *Elmwood, Lumiere, Oaks, Piedmont*.

Religulous (1:42) *Opera Plaza, Shattuck*.

Role Models Sarcasmatron Danny (Paul Rudd) and incorrigible poon chaser Wheeler (Seann William Scott) work for an L.A.-based energy drink company, shilling their product to students at hypocritical "Just say no to drugs! Do our legal speed drink instead!" school presentations. It's a no-brainer job that suits Wheeler fine, but Danny thinks he's wasting his life. His tantrum at the end of a particularly irksome day — lowlighted by lawyer girlfriend Beth (Elizabeth Banks) dumping him — results in the two men facing a possible 30 days in jail on various charges. Beth finagles them 150 hours of community service instead — with Sturdy Wings, a Big Brother-type mentoring program. Of course, neither of these self-absorbed boy-men have any paternal instinct whatsoever. They're handed difficult charges in fatherless, foul-tempered, filthy-mouthed 10-year-old Ronnie (Bobb'e J. Thompson) and ultra-dweeby teen Augie (Christopher Mintz-Plassé), whose only social avenue is a live medieval fantasy role-playing game populated by other poindexters. Needless to say, clashing intergenerational hijinks ensue, reluctant bonding occurs, crises undo said bonding around the three-quarters mark, and a big slapstick climax allows the adult yinks to prove they can care about something other than themselves after all. This is not an anarchic comic riffing exercise a la director and co-writer David Wain's prior features *Wet Hot American Summer* (2001) or *The Ten* (2007). Instead, it's a formulaic, raunchy-yet-sentimental comedy aimed square at the mainstream. *Role Models* may lack originality and much that one might call "wit." But it does succeed on its own terms as a consistently likeable and funny vehicle for a whole lot of inspired comic thespians, with Scott's delirious party monsterdom and Rudd's acidic deadpan perfectly used. Even they have scene after scene stolen from them by Jane Lynch, whose Sturdy Wings founder is a priceless mix of smarm, tough love, and 12-step homilies turned lunatic. (1:39) *California, 1000 Van Ness*. (Harvey)

The Secret Life of Bees (1:50) *Oaks*.

Slumdog Millionaire The title *Slumdog Millionaire* may sound strange, but it speaks to the style and tone of Danny Boyle's latest production. The film gracefully slides between fairy tale romance and gritty drama, portraying a dichotomy that Boyle (1996's *Trainspotting* and 2002's *28 Days Later*) has said he considers essential to a representation of India, where the movie is set. The film follows former Mumbai street kid Jamal Malik (Dev Patel) as he struggles to beat the odds and win it all on the Indian version of *Who Wants to Be a Millionaire?* Also at stake: the beautiful Latika (Freida Pinto), love of Jamal's life. It sounds far-fetched — and indeed it is — but the story's universal appeal keeps it grounded. By featuring the game show so prominently, *Slumdog Millionaire* runs the risk of feeling gimmicky, but to its credit, the central device remains just that — an outlet for Jamal to revisit his past rather than a flashy distraction. At the same time, *Who Wants to Be a Millionaire?* works on a symbolic level. As Jamal's winnings expand, India itself develops — as seen by new high-rise buildings that spring up in Mumbai over the course of the film. Yet nothing about *Slumdog Millionaire* is heavy-handed or out of place; every moment, from the harsh street scenes to a Bollywood-style song-and-dance number, is integral to the story. In the end, that juxtaposition is what helps the film capture a sense of the "real"

CONTINUES ON PAGE 58 >>

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India, however tenuous the concept. (2:00)
Albany, Embarcadero, Smith Rafael, Sundance Kabuki. (Peitzman)
Synecdoche, New York (2:04) *Empire, Shattuck, Sundance Kabuki.*

■ **The Times of Harvey Milk** As a program-
ming move, the Roxie's decision to screen
Rob Epstein's classic 1984 documentary *The
Times of Harvey Milk* is both a no-brainer and
a bit of casual brilliance. It's a no-brainer
because of *Milk* mania. It's a little stroke of
genius because this great documentary's
return, one week before the theatrical pre-
miere of Gus Van Sant's feature, provides
plentiful compare-and-contrast opportunities
for all those wise enough to know that they
need to see both. Epstein's movie is a classic
partly because of its historical contents,
but there's a definite mastery to the way in
which he assembles and presents that material
— if today's makers of stylized docs haven't
learned from his command, that command
has at least influenced Van Sant. *The Times of
Harvey Milk* doesn't dig into day-to-day San
Francisco politics with the same relish or per-
haps even specificity of the Van Sant movie.
But journeying through candlelight vigil and
through riot, it remains the most dramatically
powerful response to Harvey Milk. His life and
death were the stuff of great drama as well as

of history. (1:30) *Roxie.* (Huston)
Twilight Let's just get this out of the way: the
movie is better than the book. OK, diehard
Twilight fans might disagree, and naysayers
aren't likely to suddenly jump on the bandwag-
on. Objectively, however, the film cuts much
of the bullshit, making for a more enjoyable
experience overall. For those not in the know,
Twilight is the story of Bella Swan and her
forbidden love affair with the vampire Edward
Cullen. If that sounds steamy, rest assured that
author Stephenie Meyer has created the most
chaste star-crossed lovers ever. They can't
have sex, lest he drop the whole vegetarian
schtick and drink her blood. It's all pretty silly,
so what elevates the movie? It's a lot shorter,
for one, meaning it gets to the point faster
than the plodding 500-page novel. There's less
angst, fewer mentions of Edward's ungody
beauty (the book averages two a page), and
more legitimate peril. Bella's still kind of lame
and vampires still sparkle in the sunlight, but
in spite of that — or hey, maybe because of it
— *Twilight* is embarrassingly fun. (2:02) *1000
Van Ness, Sundance Kabuki.* (Peitzman)
W. (2:25) *Elmwood, 1000 Van Ness.*
Were the World Mine (1:36) *Opera Plaza.*
Zack and Miri Make a Porno (1:51) *Kabuki,*
1000 Van Ness.

REP PICKS

■ **"Moments of Truth: Italian Cinema
Classics"** See "Boot up." *Pacific Film
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NOW PLAYING: Check local listings for theaters and showtimes.

Trouble the Water, a searing look at New Orleans mid- and post-
Hurricane Katrina, plays the Red Vic Sun/30-Mon/1.

Schedules are for Wed/26–Tues/2 except
where noted. Director and year are given when
available. Double features are marked with a •.
All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia,
SF; www.atasite.org. \$7. "Other Cinema:" **They
Turned Our Desert into Fire** (Brecke), Sat,
8:30.

CASTRO 429 Castro, SF; (415) 621-6120,
www.castrotheatre.com. \$8-10. *Milk* (Van
Sant, 2008), visit website for showtimes.
Through Dec 23.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER
1118 Fourth St, San Rafael; (415) 454-1222,
www.cafilm.org. \$5.50-9.25. **A Christmas Tale**
(Desplechin, 2008), call for dates and times.
Slumdog Millionaire (Boyle, 2008), call for
dates and times.

CLAY 2261 Fillmore, SF; (415) 346-1124, www.
landmarkafterdark.com. \$8-10.50. "Late Night
Picture Show:" **The Rocky Horror Picture
Show** (Sharman, 1975), Sat, midnight.

D-STRUCTURE 520 Haight, SF; (415) 252-
8601. Free. **Jack Be Nimble** (Adams, 2008),
Fri, 8.

FIRST UNITED METHODIST CHURCH Nine Ross
Valley, San Rafael; (415) 924-3227. \$5-10. **One
Man's Story: Philip Agee, Cuba, and the CIA**,
Tues, 7.

HUMANIST HALL 390 27th St, Oakl; www.
humanisthall.org. \$5. **Health for Sale**, Wed,
7:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk;
(510) 642-5249, www.bampfa.berkeley.edu.
\$5.50-9.50. "The Films of Robert Aldrich:"

Autumn Leaves (1956), Fri, 6:30. "Cinema
Japan: A Wreath for Madame Kawakita:"
Her Brother (Ichikawa, 1960), Fri, 8:40;
Zigeunerweisen (Suzuki, 1980), Sat, 5; **Tora-
san's Sunrise and Sunset** (Yamada, 1976),
Sun, 3. "Matinees for All Ages:" **Our Hospitality**
(Keaton and Blystone, 1923), Sat, 3. "Moments
of Truth: Italian Cinema Classics:" **Open City**
(Rossellini, 1945), Sat, 8; **Umberto D** (De
Sica, 1952), Sun, 5:15. "Alternative Visions:"
"Martha Colburn's Collage Animations" (1995-
2008), Tues, 7:30.

RED VIC 1727 Haight, SF; (415) 668-3994.
\$6-9. **Towelhead** (Ball, 2007), Wed, 2, 7, 9:35.
Burn After Reading (Coen, 2008), Fri-Sat, 7:15,
9:20 (also Sat, 2, 4). **Trouble the Water** (Lessin
and Deal, 2008), Sun-Mon, 7:15, 9:20 (also Sun,
2, 4:15). **Battle in Seattle** (Townsend, 2007),
Dec 2-3, 7:15, 9:25 (also Dec 3, 2).

ROXIE THEATER 3117 and 3125 16th St,
SF; (415) 863-1087, www.roxie.com. \$5-10.
Ghosts (Broomfield, 2006), Wed, 7, 9. **The
Times of Harvey Milk** (Epstein, 1984), Wed,
6:15, 8, 9:45. Theater closed Thurs/27. **I Can't
Think Straight** (Sarif, 2007), Nov 28-Dec 4, 7,
8:45 (also Sat/29-Sun/30, 3:30, 5:15).

SUNDANCE KABUKI 1881 Post, SF; www.
norcalmtb.org. \$15. **The Way Bobby Sees It**,
Tues, 7.

YERBA BUENA CENTER FOR THE ARTS 701
Mission, SF; (415) 978-2787, www.ybca.org.
\$6-8. San Francisco Cinematheque presents:
"Dark House," curated by Jessica Allee and
Wago Kreider, Sun, 7:30. SFBG

first run venues



Hugh “I’m Too Sexy” Jackman stars in Baz Luhrmann’s *Australia*, out Wed/26.

PHOTO BY JAMES FISHER

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

SAN FRANCISCO

Balboa 38th Ave/Balboa. 221-8184. www.balboamovies.com.

Bridge Geary/Blake. 267-4893, 777-FILM, #025.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893, 777-FILM, #096.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893, 777-FILM, #097.

Marina Theatre 2149 Chestnut. www.intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO, #705.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893, 777-FILM, #028.

Presidio 2340 Chestnut. 776-2388.

San Francisco Centre Mission between Fourth and Fifth sts. 538-3456.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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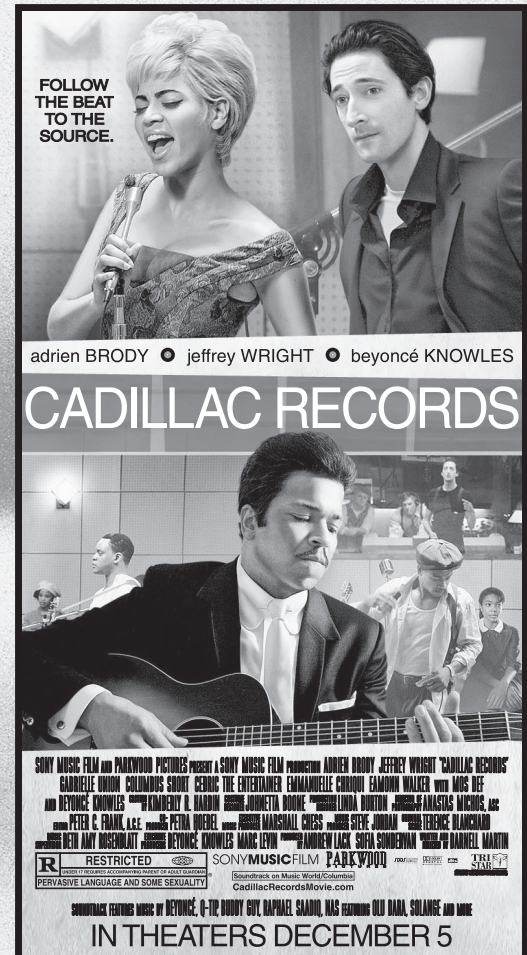
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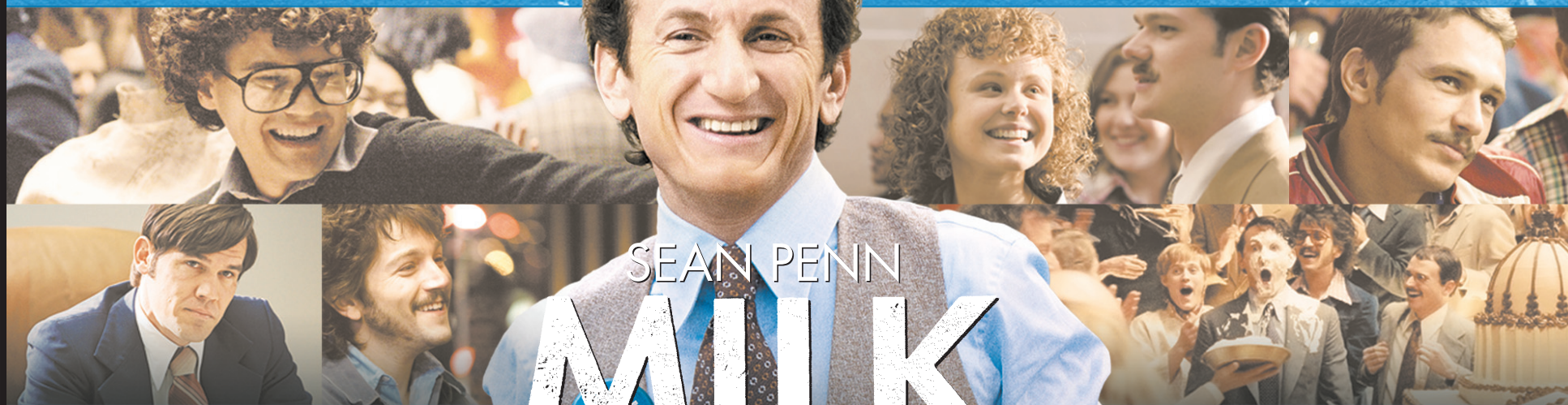
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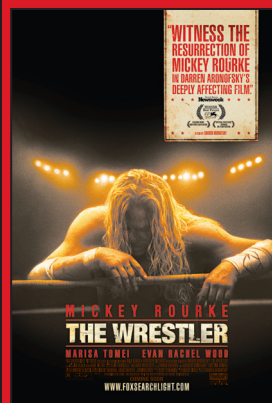
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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 417741-742. The following person is doing business as **NOTHING WITHOUT EFFORT, BETTER OFF**, 350 49th St., San Francisco, CA 94609. Kenneth A. Ott, 350 49th St., San Francisco, CA 94609. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Kenneth A. Ott. This statement was filed with the County Clerk the County of Alameda, CA by Patrick O'Connell on November 7, 2008. **Publication date(s): November 19, 26, December 3, 10, 2008. L#430802.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315075-00 The following person is doing business as **HERO HOOPS; MISS ROSIE**, 301 Macalla Ct. Unit D, San Francisco, CA 94130. Roseanna Turner, 301 Macalla Ct. Unit D, San Francisco, CA 94130. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/13/08. Signed Roseanna Turner. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on Oct 15, 2008. **November 5, 12, 19, 26, 2008. L#430604.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315382-00 The following person is doing business as **SUSTAINLANE MEDIA**, 870 Market St., San Francisco, CA 94102. Sustainable Circles, Corp. (Delaware), 870 Market St., San Francisco, CA 94102. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed James Elsen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on October 31, 2008. **Publication date(s): November 12, 19, 26, December 3, 2008 L#430705.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315549-00 The following person is doing business as **LAW OFFICE OF MATTHEW M. SHAFAE**, 473 Jackson St. Second Floor, San Francisco, CA 94111. Matthew Shafae, 1500 Old County Rd., Belmont, CA 94002. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/10/08. Signed Matthew M. Shafae. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on November 10, 2008. **Publication date(s): November 12, 19, 26, December 3, 2008 L#430702.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315581-00 The following person is doing business as **DIONISIO DESIGN COMPANY**, 5082 A. Mission St., San Francisco, CA 94112. Dennes David Hernandez, 5082 A. Mission St., San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/07/08. Signed Dennes David Hernandez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on November 10, 2008. **Publication date(s): November 12, 19, 26, December 3, 2008 L#430703.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315644-00 The following person is doing business as **CMB MUSIC**, 209 Masonic Ave., San Francisco, CA 94118. Charles Barreda, 209 Masonic Ave., San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Charles Barreda. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Marielyne L. Argente on November 14, 2008. **Publication date(s): November 19, 26, December 3, 10, 2008. L#430804.**

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315692-00 The following person is doing business as **BLOC DESIGN**, 699 Mississippi St., San Francisco, CA 94107. Nathan Streu, 699 Mississippi St., San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/17/08. Signed Nathan Streu. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Marielyne L. Argente on November 17, 2008. **Publication date(s): November 19, 26, December 3, 10, 2008. L#430805.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315717-00 The following person is doing business as **GREEN IVY EDUCATIONAL CONSULTING**, 3237 Sacramento St., San Francisco, CA 94118. Anahita Homoyoun, 1200 Clay St. #2, San Francisco, CA 94108. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/30/04. Signed Anahita Homoyoun. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on November 18, 2008. **Publication date(s): November 26, December 3, 10, 17, 2008 L#430904.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315784-00 The following person is doing business as **GRACE M. SANTANA PLUMBING CONTRACTOR**, 1475 Dolores St., San Francisco, CA 94110-4330. Grace Santana, 1475 Dolores St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 9/8/1989. Signed Grace Santana. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on November 19, 2008. **Publication date(s): November 26, December 3, 10, 17, 2008 L#430902.**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: **November 12, 2008.** To Whom It May Concern: The name of the applicant is: **SG PHAN LLC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1148-1150 Mission St., San Francisco, CA 94103-1515. Type of License Applied for: **47-ON-SALE GENERAL EATING PLACE.** **Publication date(s): November 19, 26, December 3, 2008 L#430806.**

NOTICE OF SUMMONS (FAMILY LAW)CASE NUMBER: 07FS07742. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SACRAMENTO, 3341 Power Inn Road, Sacramento, CA 95816. PETITION OF ADRIANA V. COOK for the summons of RESPONDENT ERIC D. GRAVES. TO ALL INTERESTED PERSONS: Petitioner Adriana V. Cook of 5307 El Camino Ave. #5, Carmichael, CA 95608 filed a petition with this court for a summons of respondent Eric D. Graves. THE COURT ORDERS THE RESPONDENT to appear in this court as follows to give any legal reason why the relief sought in the application should not be granted. If child custody or visitation is an issue in this proceeding, Family Code section 3170 requires mediation before or concurrently with the hearing listed below: January 7, 2008, 1:30pm, Dept 125, SUPERIOR COURT OF CALIFORNIA, COUNTY OF SACRAMENTO, 3341 Power Inn Road, Sacramento, CA 95816. Signed by Jerilyn L. Borack, Judicial Officer on Nov 13, 08. **November 26, December 3, 10, 17, 2008. L#430903**

NOTICE OF TRUSTEE'S SALE File No. **7037.16095** Title Order No. 3809245 MIN No. Loan No. 1730036498 YOU ARE IN DEFAULT UNDER A DEED OF TRUST, DATED 10/21/04. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER. A public auction sale to the highest bidder for cash, cashier's check drawn on a state or national bank, check drawn by state or federal credit union, or a check drawn by a state or federal savings and loan association, or savings association, or savings bank specified in 85102 to the Financial code and authorized to do business in this state, will be held by duly appointed trustee. The sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession, or

encumbrances, to satisfy the obligation secured by said Deed of Trust. The undersigned Trustee disclaims any liability for any incorrectness of the property address or other common designation, if any, shown herein. **Trustor(s): Francisco Nava Paez, married Recorded: 11/01/04,** as Instrument No. 2004-H843276-00, of Official Records of San Francisco, California. Date of Sale: 12/16/08 at 2:00 PM Place of Sale: At the Van Ness Avenue entrance to the San Francisco City Hall, 400 Van Ness Avenue., San Francisco, CA The purported property address is: **159 BRIGHTON AVENUE, SAN FRANCISCO, CA 94112-0000** Assessors Parcel No. 41-6981-007-01 The total amount of the unpaid balance of the obligation secured by the property to be sold and reasonable estimated costs, expenses and advances at the time of the initial publication of the Notice of Sale is \$581,962.60. If the sale is set aside for any reason, the Purchaser at the sale shall be entitled only to a return of the deposit paid. The Purchaser shall have no further recourse against the Mortgagor, the Mortgagee or the Mortgagee's attorney if required by the provisions of section 2923.5 of the California Civil Code, the declaration from the mortgagee, beneficiary or authorized agent is attached to the Notice of Trustees Sale duly recorded with the appropriate County Recorder's Office. Date:11/24/08 NORTHWEST TRUSTEE SERVICES, INC., as Trustee Authorized Signatory 505 N. Tustin Avenue, Suite 243 Santa Ana, CA 92705 Sale Info website: www.USA-Foreclosure.com Reinstatement and Pay-Off Requests: (866) 387-NWTS THIS OFFICE IS ATTEMPTING TO COLLECT A DEBT AND ANY INFORMATION OBTAINED WILL BE USED FOR THAT PURPOSE. FE#1002.103351 **L#430901, Publication Dates: 11/26,12/03,12/10/2008**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME AND GENDER CASE NUMBER: CNC-08-545498. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF EVELYN CRUZ for change of name and gender. TO ALL INTERESTED PERSONS: Petitioner EVELYN CRUZ filed a petition with this court for a decree changing names as follows: Present Name: **EVELYN CRUZ.** Proposed Name: **ALEJANDRO GABRIEL CRUZ GONZALEZ.** And Gender from FEMALE to MALE. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name and gender should not be granted. NOTICE OF HEARING Date: Jan 8, 2009. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Oct 30, 2008. Endorsed Filed, San Francisco County Superior Court of California on Oct 30, 2008 by Gordon Park-Li, Elias Buti, Deputy Clerk. **November 5, 12, 19, 26, 2008. L#430603**

STATEMENT OF ABANDONMENT of use of FICTITIOUS BUSINESS NAME FILE NO. 299378. The following person is not longer doing business as **WEST COUNTY GARDENER**, 2699 18th St., San Francisco, CA 94110. Powers & Schor, Inc. California, 2699 18th St., San Francisco, CA 94110. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 12/28/06. Signed Beverly K. Schor. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Marielyne L. Argente on November 5, 2008. **Publication date(s): November 12, 19, 26, December 3, 2008 L#430704.**

SUMMONS (Citacion Judicial) CASE NUM: (numero Del Caso): CGC07-464343. NOTICE TO DEFENDANTS:(Aviso Al Demandado): THOMAS HARDMAN, DOE 1 through DOE 20, inclusive. YOU ARE BEING SUED BY PLAINTIFF:(Lo Esta Demandando El Demandante): KINRY LOUIE
You have 30 calendar days after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find court forms and more

information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court for a fee waiver form. If you do not file on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court.
There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford and attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org). The California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association.

Tiene 30 DIAS DE CALENDARIO despues de que le entreguen esta citacion y papeles legales para presentar una respuesta por escrito en esta corte y hacer que se entregue una copia al demandante. Una carta o una llamada telefonica no lo protegen. Su respuesta por escrito tiene que estar en formato legal correcto si desea que procesen su caso en la corte. Es posible que haya un formulario que usted pueda usar para su respuesta. Puede encontrar estos formularios de la corte y mas informacion en el Centro de Ayuda de las Cortes de California (www.courtinfo.ca.gov/self-help/espagnol/), en la biblioteca de leyes de su condado o en la corte que le quede mas cerca. Si no puede pagar la cuota de presentacion, pida al secretario de la corte que le de un formulario de exencion de pago de cuotas. Si no presenta su repuesta a tiempo, puede perder el caso por incumplimiento y la corte le podra quitar su sueldo, dinero y bienes sin mas advertencia.

Hay otros requisitos legales. Es recomendable que llame a un abogado inmediatamente. Si no conoce a un abogado, puede llamar a un servicio de remision a abogados. Si no puede pagar a un abogado, es posible que cumpla con los requisitos para obtener servicios legales gratuitos de un programa de servicios legales sin fines de lucro. Puede encontrar estos grupos sin fines de lucro en el sitio web de California Legal Services, (www.lawhelpcalifornia.org), en el Centro de Ayuda de las Cortes de California, (www.courtinfo.ca.gov/selfhelp/espagnol/), o poniendose en contacto con la corte o el colegio de abogados locales.

The name and address of this court is: (El nombre y direccion de la corte es): **Superior Court, San Francisco; 400 McAllister St., San Francisco, CA 94102** The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: (El nombre, la direccion y el numero de telefono del abogado del demandante, o del demandate que no tiene abogado, es):

Plaintiffs Attorney: PAUL R. PERDUE (SBN 067105); 369 Pine St. Suite 610, San Francisco, CA 94104; tel415-291-0474 Date: (Fecha): June 15, 2007. Gordon Park, Clerk, by (Secretario), Cristina E. Bautista, Deputy (Adjunto)(For proof of service of this summons, use Proof of Service of Summons, (POS-010)). (Para prueba de entrega de esta citation use el formulario Proof of Servie of Summons, (POS-1010)).

NOTICE TO THE PERSON SERVED: You are served as an individual defendant. **November 19, 26, December 3, 10, 2008. L#430801**

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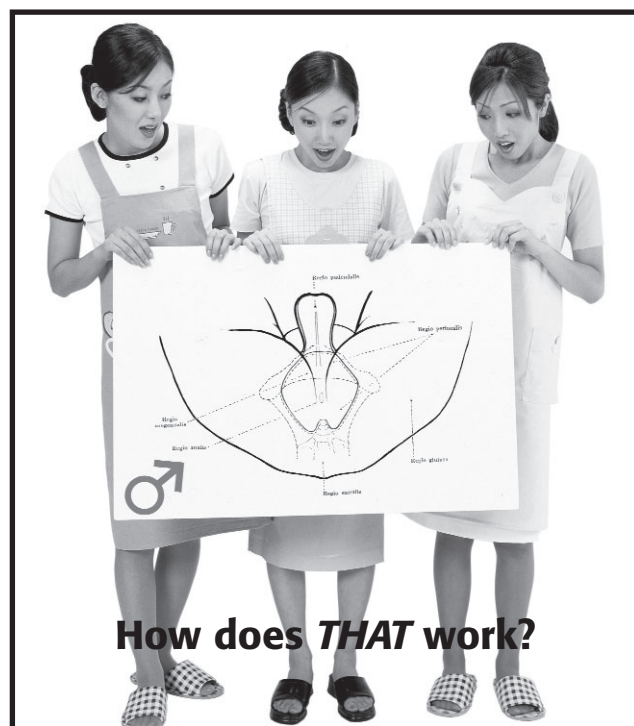
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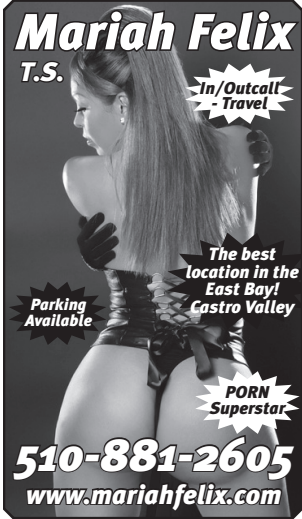
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psychic dream astrology

NOV. 26-DEC. 2

ARIES

March 21-April 19

You may be struggling with deep inner turmoil. Not knowing how things are going to play out can be a breeding ground for Fear Mania 2008. You need to change your limiting way of thinking. Holding humility is the surest way to power for you.

TAURUS

April 20-May 20

You may be vegan, go to your clan's Thanksgiving hoopla (a veritable genocidal feast!), and bemoan their evil ways all the live-long day. But you are who you are, and they are who they are. Be in your truth without force-feeding yours to others.

GEMINI

May 21-June 21

You are at the spot just before the start of something new, a time of question marks. There is so much potential in your ability to make new choices and enjoy fresh outcomes, but you fear the unknown. Stay grounded, Gem.

CANCER

June 22-July 22

Is it the survival of the fittest, eat or be eaten? Or is it that the meek shall inherit the earth? You are struggling with whether to push or yield, and how to cope with the roller-coaster of your emotions. Here's a tip: find your own pace and write your own story.

LEO

July 23-Aug. 22

Any gym rat or fitness junkie will tell you that if you don't break a sweat, you're wasting your time. Pushing yourself beyond your perceived limits has its time and place — and it's here and now, Leo.

VIRGO

Aug. 23-Sept. 22

Yours is a sign very concerned with *details*. Take a broader look at your life and see the patterns in the pieces. Looking at what consistently recurs between you and others is good information about *you*.

LIBRA

Sept. 23-Oct. 22

The best way to know if someone is upset with you isn't by trying to please them. Didn't anyone ever tell you that when you assume, you make an "ass" out of "u" and "me"? Be bold enough to directly confront your concerns.

SCORPIO

Oct. 23-Nov. 21

You've got to be able to live with yourself, Scorpio. The choices you make and the actions you take have to be livable for numero uno. Some of your peeps may not be on board with the way you're changing. What you have to figure out is if *you* are.

SAGITTARIUS

Nov. 22-Dec. 21

Trusting your instincts and "being in your truth" doesn't give you creative license to be controlling or pushy to folks who are different from you. The most loving thing to do sometimes is to let others come to what's right for them. Support instead of instruct.

CAPRICORN

Dec. 22-Jan. 19

In "The Prophet," Khalil Gibran wrote that "pain is the breaking of the shell that encloses your understanding" — and you can hear your shell a-cracking now. This is the time for revolution through revelation, Cap. Reform, transform and release.

AQUARIUS

Jan. 20-Feb. 18

Don't make peace with imagined limitations. Your anxieties may be powerful to contend with, but you are a powerful contender. Concentrate on the simple pleasures in life as you regain your perspective. Don't confuse the battle with the war.

PISCES

Feb. 19-March 20

You are like an African violet, the slightest touch by insensitive human hands can set you wilting. Oh, you precious flower! Don't let frustrations urge you to get a case of the quits. The best course is to be rooted yet flexible, like the plant that bends itself to meet the light. **SFBG**

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 14 years. Check out her Web site at www.lovelanyadoo.com or contact her for an individual astrology or intuitive reading at psychicdream@sfbg.com.



In every dream home ...

By Andrea Nemerson
> andrea@altsexcolumn.com

Dear Andrea:

I've been with my husband for 10 years, and we are still pretty young. He has become infatuated with a woman at work. It started as a ride-share and friendship, and recently developed (to their surprise) to an intense infatuation. He started staying out late nights drinking with the work crew so he could spend more time with her. They have not kissed or had sex, but the touchy-feeliness is there. After I discovered the relationship, he vowed to end it and to try to build stronger bonds with me. But ending it was a lot harder than he thought. It took me finding several communications between them for him to agree to go to therapy and finally tell her they could have no more contact outside of work. Now I'm having trouble trusting him. I break down a lot and he feels so guilty he thinks I'd be better off without him. We are starting couple's therapy soon and he's not in a position to leave his job. I can't compete with this infatuation. We had a short infatuation, but things moved so fast that it dwindled more quickly than I think it should have. He told me that she makes him feel dizzy and that he's never felt like that for anyone before. Am I going to lose him?

Love,
Tearfully Fearful

Dear Tears for Fears:

I'm a little worried, due to the finding of a few last (we hope) e-mails before he agreed to therapy, and frankly, due to your snooping (I assume you were snooping). Both are bad for both of you.

Given that he has apparently given up the stolen moments with Object of Affection (No more late nights drinking, right? And let's assume his schedule doesn't allow for Don Draper-style unexplained absences from the office, starting at lunch and ending when he damn well feels like ending them?), I can be cautiously optimistic, if a bit concerned about the you-not-trusting-him (understandable!) and him-feeling-like-skulking-off-because-it's-all-ruined-now-anyway parts. Not only will he have to get over her for this to work, you will both have to get over yourselves. The latter may be harder.

Infatuations of the sort your husband had usually require some kind of fuel to keep burning, and if they have stopped seeing each other in any but the most unavoidable and quotidian "Hey, did you get that TPS report?" fashion, it has a good chance of dying down.

The truth is, 10 years in, something like this is to be expected. You could even consider patting yourselves on the back that it took

10 years, rather than the more expected seven (some researchers postulate that humans are programmed to move on after seven years, the time it takes to rear a man-cub to independence) or the alarming four, a figure that shows up in recent research on divorce in Western industrialized countries. Small consolation, I know, but 10 good years is worth a lot!

So what does he say now about the dizziness? Is he still dizzy when he thinks of her, or is it now mostly retroactive dizziness, dizzy with some distance? We've talked about those dizzy spells before in the column. They are a sure sign of "limerence," the crazy part of love, which I described here: "I make a distinction between loving a whole lot and limerence (which differs from infatuation in both duration and intensity), which is not so much a feeling as it is a form of madness, and like other forms of madness is turning out to have a biochemical basis. 'When I think of you my serotonin plummets, my darling! O, how my dopamine soars! My heart pounds with norepinephrine ...'"

Limerence produces sensations not only of lightheadedness but of physical pain or "heartache." It is tremendously exciting, and we tend to assume that anything so compelling must be both real and important. But if you remember that a really great book or a roller-coaster ride can create similar sensations, you realize that it needn't be anything of the kind. The rush can be addictive, though, so let's hope that your husband can give the rush its due and then steer clear. He will need some help, from both you and the therapist. Any sign that he is just nodding and saying whatever will get him out of there the fastest, and I'd start worrying again.

Interestingly, there are 12-step groups not just for the more obvious "sex addicts" but also for "love addicts." They are meant for those who use "love" as a drug to lend meaning to an empty life or excitement to a dull one, not to the ordinary person who, glimpsing something shiny, follows it through the faerie wood and then, realizing he's been briefly enchanted, returns, chastened. Still, understanding that "love" (these are not quite scare quotes, but certainly sneer quotes; I don't think what these seekers are finding deserves the name) can be so powerful a drug may help both of you to forgive him.

Love,
Andrea

Got a salacious subject you want Andrea to discuss? Ask her a question!

Also, Andrea is teaching! Contact her if you're interested in (sex)life after baby classes. Her new blog is at www.gogetyourjacket.com, but don't look there for the butt sex. There isn't any.

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HII!

SWF, 55+, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles, spiritual values. Non-smokers, please. **☎298476**

SEEKING SWM

Sexy, attractive SBF, 51, BBW, professional writer, applying to law school, seeks SWM, 30-70, who is professional, emotionally/financially secure. **☎298795**

SWEET AND SINGLE

Female, 61, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. **☎434857**

ATTRACTIVE SHF

Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/WM, 49-63, N/S. Prefers San Francisco area. **☎651494**

ARE WE A MATCH?

SWF, 41, 5'8", looking for SM, 38-48, N/S, for friendship first possibly leading to more. I love curry dishes, the arts, nature, writing. **☎293630**

1949 CLASSIC

SWF, tall, slender, active, enjoys swimming, bicycling, mysteries, hiking, cooking, barbecuing, symphony. Seeking well-mannered, caring S/DWM, 50-60, N/S, N/D, N/Drugs, with similar interests, for friendship and companionship. **☎660214**

FRIENDS FIRST

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READY FOR LTR

Compassionate, hard-working, artistic, friendly, adorable single woman, 60s, wants to meet a male, 50-70, who enjoys long drives, night clubs, television, travel. **☎299943**

GOOD VALUES

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SEEKING LTR

Classy, intelligent, down-to-earth, honest, friendly SF, 50s, enjoys taking walks, watching tv, coffee shops, hiking, reading, travel, dining out and keeping fit. Want to meet an active, outgoing man, in his fifties, to share good conversation, quiet times and more. **☎297204**

WELL-ROUNDED WOMAN

Down-to-earth, honest, attractive, caring SF, 40s, shy at first, homebody with good values, likes music, dancing, watching tv, walks, reading, hiking, going out occasionally and camping. Looking for an interesting man, 40-50, with similar traits, for LTR. **☎297206**

WORTH THE CALL

Artistic, intelligent, feminine, interesting SF, 40s, enjoys music, the beach, dancing, tv, museums, travel and more. Looking for SM, 40-59, to share these interests with. **☎297209**

A LOT TO OFFER

Friendly, shy, caring, honest SF optimistic, with good values, enjoys dining, travel, coffee shops. Seeking SM, 45-55, for friendship and dating. **☎289505**

LET'S MEET SOON!

Feminine SF, caring, bright, optimistic, seeks SM, 45-53, for casual dating. Interests: camping, dining out, hiking, dancing, walking and more. **☎293599**

> men seeking women

SUBMISSIVE MAN...

47, Italian, looking for a dominant woman to spend some time together. Friendship and fun, maybe more. **☎300524**

SEEKING BBW

SHM, 43, looking for wild, open BBW, 25-55, for no-strings attached fun, including movies, camping, walks on the beach. **☎300544**

SEEKING A REAL WOMAN

SM, 20, 5'11", 6', 165lbs, long hair, looking for a cool woman, 25-35, for friendship or more. **☎300078**

BIG 350LBS+ WOMAN...

would help me fulfill my dreams. Handsome, slim male, black/blue, extremely well-endowed, tremendous endurance, mature, educated, successful, generous single. All races and ages 18+ encouraged. All answered! **☎300164**

GIVE IT A TRY!

WM, 59, not into the bar scene, seeks SF, 45-60, for dating, laughter, enjoy one another's company. Let's have coffee and see where it leads! **☎300340**

CAN YOU SMILE?

SWM, 5'10", 150lbs, longish brownish hair, positive person, fairly fit, outdoorsy, N/S, N/Drugs, vegetarian, not into drama, seeks similar SWF, 18-42. **☎298098**

LET'S MEET

WM interested in meeting S/DWF, 50-65, who likes music, ballet, museums, dining out, hiking and good conversation. Friendship first and whatever follows after that is fine. **☎299220**

NICE GUY

WM, 48, 5'9", 240lbs, blond/blue, would like to meet a good-looking lady, 18-47, to go out and have a good time with. **☎299230**

LOOKING FOR A BORED HOUSEWIFE

Married WM, 56, 6'3", 210lbs, clean, safe and discreet, looking for a married woman to have a good time with and share some afternoon fun. **☎299009**

PROUD MILITARY MAN

Goal-oriented WM, 56, very active, likes horses and giving back to the community. Looking for a female, 30-45, who shares the same interests. **☎299643**

COMPATIBLE COMPANION

SBM, 69, N/S, artistic, well educated, kind, open minded, gentleman, attractive, active, caring, friendly, spiritually inspired/meditation, ISO nice looking, charming female, 60s/70s, for quality time and more. **☎462878**

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DINNER EXCHANGE

Let's try each other's cooking and talk. Slender SWM, 45, seeks slender woman, 20-48, any race. Enjoys films, nature, dancing. **☎882926**

SEEKS OLDER WOMAN

SWM, 30, 6'3", wants to meet an older lady, 48-70, who wears short skirts and dresses, has a nice body and personality. LTR. **☎298267**

COME PLAY

Sexy, mature male looking for naughty little good girl to see on a regular basis near my house in Marin County. Days or evenings. You should very sensual under 5'7", H/W proportionate, white, Asian or Latin. **☎280142**

SEEKING FRIEND

Bilingual SHM, 51, lovable, 5'9", 195lbs, clean, no drugs, wanting serious, affectionate relationship with warm-hearted, happy woman, 20-56. Call me! **☎202389**

> men seeking men

STRIP NAKED

Clothed, masculine, fit guy gives you orders and gets you on your knees. Safe, painless role-play fun for trim-waisted guys born after 1960. **☎753246**

HORNY GUY HAS A NEED...

to suck a big one. I'll do it your way. Make me your slave. All calls answered. **☎753249**

FOREIGN, NON-WHITE

Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. **☎753256**

GREAT HEAD FOR MARRIED...

straight, bi or 1st timers 35+. Mellow SWM, 52, HIV-, clean, patient, fun. Own place. No reciprocation required. Be clean, no long hair, drugs. **☎754037**

ORAL

WM, 62, 5'9", 170lbs, smoker, gives oral to mature and discreet men, including senior citizens. **☎778621**

FREE MASSAGE

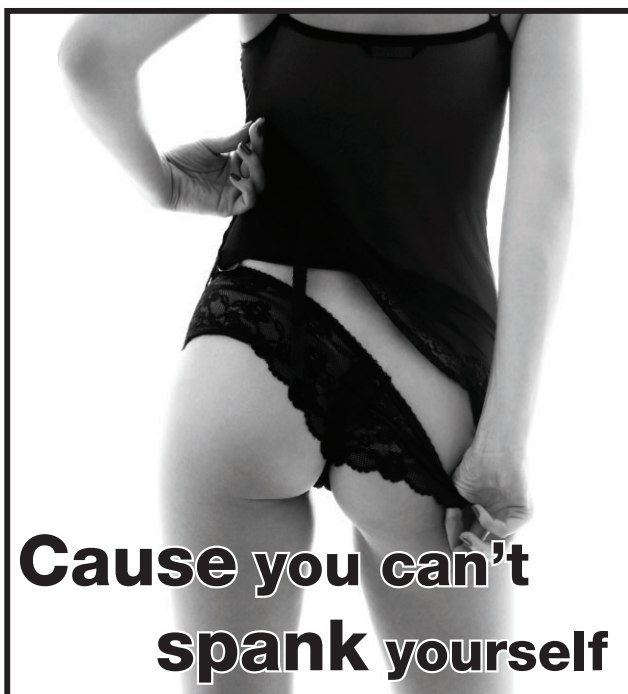
Strong-handed, straight-acting SWM, 45, offers a soothing, sensual touching experience for trim, masculine man, 18-47. **☎860940**

CRAVING AFFECTION?

Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. **☎862331**

NAKED IN THE SHOWER

Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. **☎863423**



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ORAL SUBMISSION

Tight-bodied DM, 43, wants a tight-bodied, married, bi guy to strip me and tell me what to do to make you feel good all over. **☎877130**

STRAIGHT OR BI WANTED

Easygoing, slim guy, 44, seeks masculine, safe, discreet guy, with slim body, who would like to get together for one or more erotic sessions. **☎897273**

> women seeking women

HONESTY A MUST

SBF, 39, 5'9", mother, enjoys boat rides, dining out, bowling, laughter, having a good time. Seeking open-minded SF, 33-53, with similar interests. **☎299977**

> three's company

BIM SEEKS COUPLE

I'll please you foils, but you don't have to please me! Interested in incorporating a BiM into your kinky times? Give me a call! **☎300456**

LOAN ME YOUR WIFE!

Handsome, easygoing, discreet, well-mannered, gentleman, 57, 6', 190lbs, well-hung and bi. Love to hear from hip couples. **☎248085**

PLEASURE FOR BOTH

WM, 6'5", 210lbs, slender, N/S, D/D-free, seeks couple for intimate, pleasurable times. Oral for you. I love to please. **☎290906**

SEEKING PARTY GIRL

Couple looking for sexy, fun, hot, open-minded lady who is ready to have fun. Are you real, open-minded, drama-free and down for anything? **☎294854**

MARRIED WHITE COUPLE...

seeks strong BM, who likes to be in charge, to have a nice time with. She's very submissive, husband joins in if you like or just watches. We are looking for ages 35-50. **☎282337**

> tv/ts

TRANSSEXUAL SLAVES

Male, 6'1", blond hair, nice body, wants to become a slave for a transsexual. Spank me and make me yours! **☎300076**

> friends/activities

EROTIC COMPUTER

Female domme BBW, and computer virgin. Seeks sci-fi geek, techno angel, and as submissive teacher, for adult computer entertainment, and visits to Reno and Vegas. **☎802472**

CALLING MUSIC LOVERS

My wife and I invite you to our east-bay home to watch rare concert footage of The Beatles, Led Zeppelin, Tom Petty, Queen, Rolling Stones, and many more. Please leave phone number. 21-70. **☎996276**

> kinksters

DOMINANT LEATHERMEN

Submissive WM, 62, into BD/SM lifestyle, seeks dominant leathermen. Retired professional gentleman, well-groomed, well-dressed, D/D-free. Discretion assured. **☎238797**

SPANK YOU VERY MUCH

Woman, thou shalt be spanked. Gentle or hard, clothed or naked, whatever you deserve, by a sexy man who knows how to do it. **☎166433**

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California Pacific Medical Center Addiction Pharmacology Research Laboratory

For more information call (415) 641-3370

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